“It is necessary to explore connections that others have not yet recognized, to outline structures that have not so far existed.”

— György Ligeti

Arditti Quartet: October 20–21
Ligeti Chamber Music: November 10
Eighth Blackbird and Amadinda: February 2
Third Coast Percussion: February 16
Pierre-Laurent Aimard: March 5–6
GYÖRGY LIGETI SERIES
A season-exclusive series dedicated to exploring the life, works, influences, and legacy of one of the 20th century’s most significant composers.

Friday, October 20 / 7:30 PM
Mandel Hall
Arditti Quartet
6:30 PM pre-concert lecture with Anthony Cheung

Saturday, October 21 / 10:30 AM
Logan Center Performance Penthouse
A Special Open Session and Discussion with the Arditti Quartet

Friday, November 10 / 7:30 PM
Logan Center Performance Hall
Imani Winds, Doyle Armbrust, Winston Choi, Kuang-Hao Huang, and Ensemble Dal Niente
6:30 PM pre-concert lecture with David Clay Mettens

Friday, February 2 / 7:30 PM
Logan Center Performance Hall
Eighth Blackbird and Amadinda
6:30 PM pre-concert lecture with Sam Pluta

Friday, February 16 / 7:30 PM
Logan Center Performance Hall
Third Coast Percussion with Rachel Calloway, mezzo-soprano
6:30 PM pre-concert lecture with Jennifer Iverson

March 5-8
Logan Center – north stairwell
A sound installation
Ligeti in Context: The Witch’s Kitchen at the WDR Electronic Studio

March 6 / 7:30 PM
Logan Center Performance Hall
Pierre-Laurent Aimard, piano
6:30 PM pre-concert lecture with Seth Brodsky

March 7-8
Conference
Dislocations: Reassessing Ligeti

March 8
Film screening: 2001: A Space Odyssey

Visit chicagopresents.uchicago.edu to learn about sponsoring a metronome for the February 16 concert!

Events range from free to $38. For tickets and more information, visit chicagopresents.uchicago.edu or call 773.702.ARTS (2787)
Letter from the Executive Director

October 20
Arditti Quartet

Ligeti’s Challenges of Musical Identity
Anthony Cheung

November 10
Ligeti Chamber Music

February 2
Eighth Blackbird and Amadinda

February 16
Third Coast Percussion

Ligeti and the Aesthetics of the Machine
Jennifer Iverson

March 6
Pierre-Laurent Aimard

Gifts

Thank you to our sponsors and partners:

Foundation and Institutional Support:

Promotional and In-Kind Partners:

Presenting Partners:

The University of Chicago Partnerships:

The Department of Music is grateful to be able to support UChicago Presents through the Julie and Parker Hall Endowment for Jazz and American Popular Music. UChicago Presents is also generously supported by the Office of the Provost and the Division of the Humanities. The Andrew W. Mellon Foundation has generously provided support for the Don Michael Randel Ensemble-in-Residence, which is currently held by Imani Winds.
Founded in 1943, UChicago Presents brings extraordinary artists from around the world for dynamic live performances, educational experiences, and community engagement through a diverse mix of chamber music and recitals, early, contemporary, jazz, and world music, including artist residencies, commissions, and premieres. Concerts feature pre- or post-event talks led by University of Chicago scholars and are performed in treasured campus venues such as Mandel Hall, Rockefeller Memorial Chapel, and the Reva and David Logan Center for the Arts. Heralded by the *Chicago Tribune* as “a model of what a classical concert series should be,” and “the city’s most important by a mile chamber music series” by the *Chicago Sun-Times*, UCP has been dedicated to presenting music on an intimate scale at the highest level since its inception. The pursuit of excellence is central to this mission, infusing not only UChicago Presents’ music but also its relationship with its audience and community.

In the last decade, UChicago Presents’ reputation as a presenter of interdisciplinary festivals has grown, with presentations including celebrations of the hundredth anniversaries of French composer Olivier Messiaen and British composer Benjamin Britten; *Beyond Flamenco: Finding Spain in Music*, a music and art festival celebrating Spanish culture and exploring Spanish identity; *The Soviet Arts Experience*, the city-wide showcase of arts and culture created under and in reaction to the Soviet Union; and *Centenary Weekend: the Crossroads of World War I and Music*, in commemoration of the years that marked a turning point for the 20th century.

Since 2013, UChicago Presents’ Jazz at the Logan series has brought world class jazz to the concert stage on Chicago’s south side and was recently termed “a blue chip offering” by the *Chicago Tribune*. UChicago Presents has hosted residencies with artists including Miguel Zenón, Third Coast Percussion, and Jupiter String Quartet, as well as University resident artists Philip Glass, Pacifica Quartet, and Imani Winds, the current University Don Michael Randel Ensemble in Residence.

The 2017/18 season features 25 performances spanning six series, including the season-exclusive György Ligeti series and Chicago debuts of Quatuor Ebène, tenor Christoph Prégardien, and Barokksolistene, among others. Jazz at the Logan celebrates its fifth season with returning reedist Anat Cohen and a rare appearance by Brian Blade and the Fellowship Band. Contempo brings unique programs highlighting young international composers, nature-influenced works by contemporary masters, and the return of the Jazz-Double Bill.

From time-honored and cherished classics to the latest in contemporary music, UChicago Presents brings passion, virtuosity, and the world’s best artists to Chicago.
FROM THE EXECUTIVE DIRECTOR

Dear friends,

This season, the University of Chicago Presents offers a season-exclusive series highlighting the life, music, influences, and legacy of one of the 20th century’s most significant composers, György Ligeti (1923–2006). A goal of the series is to provoke ongoing discovery about a 20th century music pioneer, resulting in understanding and transformative perspectives about contemporary music. But beyond that, we also wish to share the work of this composer whose music has been the gateway to the love of contemporary music for many — professional musicians and music aficionados alike.

Hungarian-born and from a Jewish family, Ligeti lived through the tumultuous events of the 20th century, including the Hitler/Nazi and Stalin/Soviet regimes. As a composer caught between the tonality of the past and the avant-garde, he found his way through many musical influences to his own original music, which, toward the end of his life, he characterized as “non-atonality.” His music has been widely heard in films by Stanley Kubrick (2001: A Space Odyssey) and Martin Scorsese (Shutter Island), among others, and he has been called “the poet of sonorous matter.” He continues to inspire the interest and passion of countless composers, musicians and listeners.

The series begins and ends with major artists who had close and deep associations with Ligeti — the Arditti Quartet (from England) and pianist Pierre-Laurent Aimard (from France), bookending performances by younger generations of artists and ensembles who continue to perpetuate his legacy, including Imani Winds, Winston Choi, Ensemble Dal Niente, Eighth Blackbird, and Third Coast Percussion with mezzo-soprano Rachel Calloway. This cast is punctuated by Amadinda Percussion Group, Ligeti’s fellow Hungarian compatriots, who premiered a Ligeti work being performed here by Third Coast Percussion. UChicago students participate as well, working with Third Coast Percussion to produce the performance of Ligeti’s famous Poème Symphonique for 100 metronomes.

The series concerts are amplified by pre-concert lectures by UChicago scholars, related talks by Arditti Quartet and Pierre-Laurent Aimard, a sound installation, and a film screening, concluding with a scholarly conference. Artists will perform pieces that are now considered modern classics, including the composer’s two string quartets, wind quintet, and piano etudes. We will also hear works that reflect Ligeti’s legacy, including a new work by his son, Lukas, a percussionist and composer based in New York; a new work by Christopher Cerrone inspired by Ligeti’s work for the same instrumentation; Eighth Blackbird’s arrangements of Ligeti’s piano etudes; and piano etudes by one of Ligeti’s most well-known students, Unsuk Chin.

I am deeply grateful for the consultation and collaboration of Department of Music faculty members Seth Brodsky, Anthony Cheung, Jennifer Iverson, and Sam Pluta, as well as the support of Music Department Chairs, Thomas Christensen and Berthold Hoeckner, among many others, for the series, including the Elizabeth F. Cheney Foundation and UChicago Arts, which have provided funding support.

I encourage you to keep this book so you may read the essays by our Music faculty and the artists’ statements at your leisure. Thank you for joining our exploration.

Sincerely,

Amy Iwano

“When you are accepted in a club, without willing or without noticing you take over certain habits of what is in and what is out. Tonality was definitely out. To write melodies, even non-tonal melodies, was absolutely taboo. Periodic rhythm, pulsation, was taboo, not possible. Music has to be a priori...It worked when it was new, but it became stale. Now there is no taboo; everything is allowed. But one cannot simply go back to tonality, it’s not the way. We must find a way of neither going back nor continuing the avant-garde. I am in a prison: one wall is the avant-garde, the other wall is the past, and I want to escape.”

— G. Ligeti, from a talk delivered in 1993
GYÖRGY LIGETI
May 28, 1923 - June 12, 2006

György Ligeti was born on May 28, 1923, in Dicsöszentmárton (today named Tîrnaveni) in modern-day Romania. His parents belonged to the Hungarian-Jewish minority in Transylvania, and they soon moved with him to Cluj (Klausenburg), where he began to receive instruction in composition with Ferenc Farkas in 1941. The Nazi regime tore his family apart — his brother and father died in concentration camps, György himself was set to forced labor, and his mother survived Auschwitz.

After the war ended, Ligeti continued his studies in composition with Ferenc Farkas and Sándor Veress at the Liszt Ferenc Academy of Music in Budapest. In addition to his focus on folk music, during this period he also began to develop the concept of a micropolyphonic compositional style. Although his folksong arrangements and his compositions based on Romanian and Hungarian folk melodies were published in Hungary, his new musical ideas could first come to full fruition upon his move to Vienna. This move had become necessary for him for political as well as artistic reasons after the Hungarian revolution of 1956.

In Cologne, he became acquainted with representatives of the avant-garde such as Michael Koenigge and Herbert Eimert, who invited him to the studio for electronic music at the West German Radio (WDR). He worked there from 1957 to 1958. He was now able to study intensely the music of Mauricio Kagel, Pierre Boulez, and Karlheinz Stockhausen; he himself, however, with compositions such as Artikulation, continued to follow his own compositional path, one which had little to do with serial, structural thinking. His orchestral piece Apparitions, premiered at the festival of the International Society for Contemporary Music in Cologne, helped him to reach a wider audience. His 1961 orchestral work Atmosphères, a seemingly static structure of single voices in constant flux through minute rhythmic, intervallic, and dynamic adjustments, secured his position on the international scene. When this piece, along with his Requiem (1963–65) and the choral piece Lux aeterna (1966), was chosen by Stanley Kubrick to be included in the soundtrack for his film 2001: A Space Odyssey, Ligeti’s music was introduced to a broader public.

Micropolyphony remained an important point in his works, and was enriched in the coming years through various other components: in his short musical dramas Aventures (1962) and Nouvelles Aventures (1962–65), Ligeti used an invented language made up of phonetically notated words. He explored the use of micro-intervals in Ramifications (1968–69). In the seventies, he often took an ironic approach to historical models of composition. One major work of this period is the opera Le Grand Macabre, based on a theatrical work by Michel de Ghelderode. It was premiered in Stockholm in 1978. Complex polyrhythms influence the works of the 80s and 90s, including his Piano Concerto (1985) and Violin Concerto (1990–92).

Ligeti, who in 1967 became an Austrian citizen, was also active as an educator. From 1961 to 1971, he was guest professor for composition in Stockholm, in 1972 he was composer-in-residence at Stanford University, and from 1973 until 1989 he taught at the Hochschule für Musik in Hamburg.

The prizes Ligeti has won for his compositional achievements are so numerous that only some of them can be named here. In 1991 he won the Praemium Imperiale, and in 1993 the Ernst-von-Siemens-Musikpreis. In 2004 he was honored with the Polar Music Prize from the Royal Swedish Academy of Music.

György Ligeti died in Vienna on June 12, 2006, at the age of 83.
UCHICAGO PRESENTS | MANDEL HALL

OCTOBER 20, 2017, 7:30 PM

ARDITTI QUARTET

Irvine Arditti, violin
Ashot Sarkissjan, violin
Ralf Ehlers, viola
Lucas Fels, cello

6:30 PM pre-concert lecture with Anthony Cheung

BARTÓK

String Quartet No. 3, Sz.85
Seconda parte: Allegro
Ricapitulazione della prima parte: Moderato
Coda: Allegro molto

LIGETI

String Quartet No. 1 “Métamorphoses Nocturnes”

INTERMISSION

BARTÓK

String Quartet No. 4, Sz.91
Allegro
Prestissimo, con sordino
Non troppo lento
Allegretto pizzicato
Allegro molto

LIGETI

String Quartet No. 2
Allegro nervosa
Sostenuto, molto calmo
Come un meccanismo di precisione
Presto furioso, brutale, tumultuoso
Allegro con delicatezza
ARDITTI QUARTET

The Arditti Quartet enjoys a worldwide reputation for their spirited and technically refined interpretations of contemporary and earlier 20th century music. Many hundreds of string quartets and other chamber works have been written for the ensemble since its founding by first violinist Irvine Arditti in 1974. Many of these works have left a permanent mark on 20th century repertoire and have given the Arditti Quartet a firm place in music history. World premieres of quartets by composers such as Abrahamsen, Ades, Andriessen, Birtwistle, Britten, Cage, Denisov, Dillon, Dufourt, Dusapin, Fedele, Ferneyhough, Francesconi, Gubaidulina, Guerrero, Hosokawa, Kagel, Kurtag, Lachenmann, Ligeti, Maderna, Manoury, Nancarrow, Reynolds, Scelsi, Sciarrino, Stockhausen, Xenakis, and hundreds more show the wide range of music in the Arditti Quartet’s repertoire.

The ensemble believes that close collaboration with composers is vital to the process of interpreting modern music and therefore attempts to work with every composer it plays. The players’ commitment to educational work is indicated by their masterclasses and workshops for young performers and composers all over the world.

The Arditti Quartet’s extensive discography now features over 200 CDs. 42 CDs were released as part of the ensemble’s series on Naive Montaigne. This series set the trend, by presenting numerous contemporary composer features, recorded in their presence, as well as the first digital recordings of the complete Second Viennese School’s chamber music for strings. The quartet has recorded for more than 20 other labels and altogether comprises the most extensive available of quartet literature in the last 40 years, including works by Berio, Cage, Carter, Lachenmann, Ligeti, Nono, Rihm, the complete chamber music of Xenakis, and Stockhausen’s infamous Helicopter Quartet. Recent releases with the French label Aeon include profiles of Harvey, Dusapin, Birtwistle, Gerhard, Ferneyhough, and Paredes.

Over the past 30 years, the ensemble has received many prizes for its work. They have won the Deutsche Schallplatten Preis several times and the Gramophone Award for the best recording of contemporary music in 1999 (Elliott Carter) and 2002 (Harrison Birtwistle). In 2004 they were awarded the ‘Coup de Coeur’ prize by the Academie Charles Cros in France for their exceptional contribution to the dissemination of contemporary music. They were awarded the prestigious Ernst von Siemens Music Prize in 1999 for ‘lifetime achievement’ in music. To this day, they remain the sole ensemble to ever receive this prize.

The complete archive of the Arditti quartet is housed in the Sacher Foundation in Basel, Switzerland.
String Quartet No. 3, Sz.85
BÉLA BARTÓK
b. March 25, 1881, Nagyszentmiklós, Hungary
d. September 26, 1945, New York City

Performance Time
approximately 15 minutes

Premiere
December 30, 1928

In the fall of 1927, just as he was leaving on his first concert tour of America, Bartók submitted the manuscript of his Third String Quartet to a chamber music competition sponsored by the Musical Fund Society of Philadelphia. Bartók returned to Europe in March 1928 without hearing anything about the competition, and, after waiting nearly a year, he gave up and began to make arrangements to have the quartet published in Europe. And of course at just that point the news arrived: Bartók had split first prize with the Italian composer Alfredo Casella. His share of the prize was $3000, welcome news for a composer who was never wholly free from financial worries throughout his life. Bartók had powerful friends on the committee of six judges who awarded the prize, among them Willem Mengelberg (conductor of the New York Philharmonic), Fritz Reiner (conductor of the Cincinnati Symphony), and Frederick Stock (conductor of the Chicago Symphony). And in passing, it should be noted that the Musical Fund Society of Philadelphia, which had been founded in 1820, is still active today, and Bartók’s manuscript for his Third Quartet remains one of its prized possessions.

The shortest of Bartók’s six quartets, the Third Quartet has proven the thorniest of that cycle — critics invariably refer to it as “anti-romantic.” The Third Quartet is marked by a fierce concentration of materials and by Bartók’s refusal to use traditional melodic themes. In their place he makes use of short motives that are almost consciously athematic in their brevity. The quartet takes as its basic thematic cell a three-note figure first announced by the first violin in the sixth measure: G rising to D and falling to A. That motif and a handful of others are then subjected to the most rigorous and concentrated polyphonic development: canon, fugato, inversion, simultaneous presentation of material. The structure is equally concentrated. Only fifteen minutes long and performed without pause, the Third Quartet nevertheless divides into four sections: First Part, Second Part, Recapitulation of the First Part, and Coda, which is essentially a recapitulation — or a revisiting — of the second part.

Bartók accentuates the fierce concentration of this music by enlivening it with one of the richest palettes of sound of any of his quartets. The Third Quartet opens with a sound he rarely used in his quartets — artificial harmonics — and then takes the music through a panoply of string sonorities: slithering ponticellos, martellato chords snapped off at the frog of the bow, passages tapped out with the wood of the bow rather than bowed with the hair, quick glissandos that span more than an octave, passages played entirely over the fingerboard to produce the most whispery textures. One cannot separate music and sound, of course, and the sonic phantasmagoria of this quartet is part of its unbelievable concentration of material.

The first and second parts are basically sonata-form movements without their recapitulation sections. The First Part (marked Moderato) is built on the seminal three-note figure, which will then recur in untold shapes. Three strident chords mark the transition to the second subject, yet here the “accompaniment” of the lower strings incorporates the basic shape of this quartet, as does the violin duet above them. At the very end of the movement, the second violin and viola have a sustained duet in which this figure is finally made to sing diatonically (and very beautifully). The Second Part (marked Allegro) begins with a sustained trill: moving between different instruments, this trill goes on for 39 measures and then returns throughout. This “part” is built on two ideas: the cello’s strummed pizzicato chords near the opening and the first violin’s hurtling dance tune, draped along asymmetric meters. As part of the vigorous development, Bartók treats these themes fugally and at one point even combines them. The brief concluding sections bring the missing recapitulations, but now Bartók — who never liked to repeat anything literally — shortens and concentrates his material even more stringently. In the words of Halsey Stevens, the material from the first two parts here makes “a psychological return, not a physical one.” The dance rhythms of the Second Part race ahead, and the Quartet No. 3 concludes on stinging dissonances hammered out by all four instruments.

The first performance of the Third String Quartet took place in Philadelphia on December 30, 1928. The quartet on that occasion was made up of the principal string players of Stokowski’s Philadelphia Orchestra: concertmaster Mischa Mischakoff, David Dubinsky, Samuel Lifschey, and Willem van
den Burg. The Waldbauer-Kerpely Quartet gave the European premiere of the Third Quartet seven weeks later, on February 19, 1929, in Wigmore Hall in London.

String Quartet No. 1, “Métamorphoses Nocturnes”
GYÖRGY LIGETI
b. May 28, 1923, Dicsőszentmárton, Hungary (now in Romania)
d. June 12, 2006, Vienna

Performance Time
approximately 20 minutes

Premiere
May 8, 1958

The generation of young Hungarian composers coming of age in the decade after World War II faced some very specific — and potentially deadly — problems. In those years artistic life in Hungary was rigidly controlled by the communist government, which insisted that its artists conform to the doctrine of Socialist Realism: art was to serve the people and to support the government, and it should be simple, easily understandable by the masses, and politically correct. Even the music of Hungary’s greatest twentieth-century composer, Béla Bartók, was out of favor because of its complexity. Composers were rigidly cut off from developments in the West like serial or electronic music, and as a young composer György Ligeti found that the only musical avenues open to him were patriotic choruses, music for children, and music for school orchestras. Composers could either accept this situation or — if they were lucky — get out, and Ligeti chose the latter path: he escaped from Hungary during the 1956 revolution and eventually became one of the leading voices of avant garde music in post-war Europe.

Even before he left Hungary, Ligeti was writing music that he knew would be unacceptable to Hungarian authorities, and one of these pieces was his String Quartet No. 1, composed in 1953-54 and subtitled “Metamorphoses Nocturnes.” Formally, this quartet may be thought of in several ways: as one continuous movement spanning about twenty minutes or as a sequence of miniature movements played without pause (the quartet is made up of a series of very short episodes at different tempos). The governing principle in this music is the continuous variation of material introduced at the very beginning (hence the quartet’s subtitle). The music begins very quietly (the marking is Allegro grazioso): over softly-rising lines from the lower voices, the first violin plays a series of shapes (marked piano, dolce, and espressivo) that will form the basic material for the evolving variations. The music then leaps between a number of very short variations. Sometimes these can be almost brutal in their speed and ferocity, and these episodes demand brilliant playing from all four players. These alternate with slow sequences, and some of these are expressive and quite beautiful: an Adagio, mesto (“sad”) introduced by the second violin; an Andante tranquillo that produces a deep, organ-like sonority; a saucy waltz marked con eleganza, un poco capriccioso; and others. Ligeti’s harmonic language can be gritty — at some moments the instruments can be clustered a half-step apart, other passages are set in quarter-tones, and the music is often spiked with strident, dissonant chords. At the end, all four instruments create a web of sound made up of barely-audible glissandos played entirely in harmonics, and finally the music fades into silence on reminiscences of the opening material.

One of the impressive things about the Quartet No. 1 is how good it sounds. Everyone hears the influence of Bartók’s quartets on this music, and Ligeti incorporates some of that sound-world into his own music, including “Bartók pizzicatos” (plucked so sharply that they snap off the fingerboard), glissandos, and harmonics. Throughout, there is a freshness, a brilliance, and a clarity to the writing that makes this music exhilarating to hear.

Ligeti knew that this quartet would be unacceptable to the political and musical authorities in Budapest, and he did not try to have it performed there. The first performance of the Quartet No. 1 was given in Vienna by the Ramor Quartet on May 8, 1958.

String Quartet No. 4, Sz.91
BÉLA BARTÓK

Performance Time
approximately 23 minutes

Premiere
March 20, 1929

Bartók’s Fourth String Quartet of 1928 is a work of extraordinary concentration. Over its brief span, materials that at first seem unpromising are transformed into music of breathtaking virtuosity and expressiveness. Bartók’s biographer Halsey Stevens suggests that the Fourth “is a quartet almost without themes, with only motives and their development,” and one of the most remarkable things about the Fourth Quartet is that virtually all of it is derived from a simple rising-and-falling figure announced by the cello moments into the first movement. Bartók takes this six-note thematic cell through a stunning sequence of changes that will have it appear in an almost infinite variety of rhythms, harmonies, and permutations. So technical a description makes this music sound cerebral and abstract. In fact, the
The Fourth Quartet offers some of the most exciting music Bartók ever wrote.

The Fourth Quartet is one of the earliest examples of Bartók’s fascination with arch form, an obsession that would in some ways shape the works he composed over the rest of his life. There had been hints of symmetrical formal structures earlier, but the Fourth Quartet is the first explicit and unmistakable statement of that form — the form here is palindromic. At the center of this five-movement quartet is a long slow movement, which Bartók described as “the kernel” of the entire work. Surrounding that central movement are two scherzos (“the inner shell”) built on related material, and the entire quartet is anchored on its powerful opening and closing movements (“the outer shell”), which also share thematic material. There is a breathtaking formal balance to the Fourth Quartet, and that balance is made all the more remarkable by its concentration: the entire five-movement work spans only 23 minutes.

Bartók’s Third Quartet had seen a new attention to string sonority, but the Fourth takes us into a completely new sound-world. It marks the first appearance of the “Bartók pizzicato” (the string plucked so sharply that it snaps off the fingerboard), but there are many other new sounds here as well: strummed pizzicatos, fingered ninths, chords arpeggiated both up-bow and down-bow. If the Third Quartet had opened up a new world of sound for Bartók, in the Fourth he luxuriates in those sounds, expanding his palette, yet employing these techniques in the service of the music rather than as an end in themselves.

Many observers have been tempted to describe the outer movements of the Fourth Quartet as being in sonata form, and it is true that they are structured — generally — on the notion of exposition, development, and recapitulation. But to try to push these movements into a traditional form is to violate them. The outer movements of the Fourth Quartet do not divide easily into component sections, and in fact the entire quartet is characterized by a continuous eruption and transformation of ideas. Themes develop even as they are being presented and continue to evolve even as they are being “recapitulated.” For Bartók, form is a dynamic process rather than a structural plan.

The Allegro opens with an aggressive tissue of terraced entrances, and beneath them, almost unobtrusively, the cello stamps out the quartet’s fundamental thematic cell in the seventh measure. This tight chromatic cell (all six notes remain within the compass of a minor third) will then be taken through an infinite sequence of expansions: from this pithy initial statement through inversions, expansions to more melodic shapes, and finally to a close on a massive restatement of that figure.

If the outer movements are marked by a seething dynamism, the three interior movements takes us into a different world altogether. Bartók marks the second movement Prestissimo, con sordino and mutes the instruments throughout. The outer sections are built on the opening theme, which is announced by viola and cello in octaves. The central section, which does not relax the tempo in any way, rushes through a cascade of changing sonorities — glissandos, pizzicatos, grainy sul ponticello bowing — before the return of the opening material. This movement comes to a stunning close: glissandos swoop upward and the music vanishes on delicate harmonics.

At the quartet’s center lies one of Bartók’s night-music movements. Textures here are remarkable. At the beginning Bartók asks the three upper voices — the accompaniment — to alternate playing without and with vibrato: the icy stillness of the former contrasts with the warmer texture of vibrato. Beneath these subtly-shifting sonorities, the cello has a long and passionate recitative that has its roots in Hungarian folk music, and the first violin continues with a series of soaring trills suggestive of bird calls.

The fourth movement is the counterpart to the second, this one played entirely pizzicato. The viola’s main theme is a variant of the principal theme of the second movement, here opened up into a more melodic shape. This use of pizzicato takes many forms in this movement: the snapped “Bartók pizzicato,” arpeggiated chords, strummed chords, glissandos.

Brutal chords launch the final movement. This is the counterpart to the opening movement, but that opening Allegro is now counterbalanced by this even faster Allegro molto. Quickly the two violins outline the main theme, a further variation of the opening cell, which returns in its original form as this music dances along its sizzling way. As if to remind us how far we have come, the quartet concludes with a powerful restatement of that figure.

The Ligeti Series offers some of the most exciting music Ligeti ever wrote.

Ligeti’s String Quartet No. 2 is one of the earliest examples of Ligeti’s fascination with arch form, an obsession that would in some ways shape the works he composed over the rest of his life. There had been hints of symmetrical formal structures earlier, but the Fourth Quartet is the first explicit and unmistakable statement of that form — the form here is palindromic. At the center of this five-movement quartet is a long slow movement, which Bartók described as “the kernel” of the entire work. Surrounding that central movement are two scherzos (“the inner shell”) built on related material, and the entire quartet is anchored on its powerful opening and closing movements (“the outer shell”), which also share thematic material. There is a breathtaking formal balance to the Fourth Quartet, and that balance is made all the more remarkable by its concentration: the entire five-movement work spans only 23 minutes.

Bartók’s Third Quartet had seen a new attention to string sonority, but the Fourth takes us into a completely new sound-world. It marks the first appearance of the “Bartók pizzicato” (the string plucked so sharply that it snaps off the fingerboard), but there are many other new sounds here as well: strummed pizzicatos, fingered ninths, chords arpeggiated both up-bow and down-bow. If the Third Quartet had opened up a new world of sound for Bartók, in the Fourth he luxuriates in those sounds, expanding his palette, yet employing these techniques in the service of the music rather than as an end in themselves.

Many observers have been tempted to describe the outer movements of the Fourth Quartet as being in sonata form, and it is true that they are structured — generally — on the notion of exposition, development, and recapitulation. But to try to push these movements into a traditional form is to violate them. The outer movements of the Fourth Quartet do not divide easily into component sections, and in fact the entire quartet is characterized by a continuous eruption and transformation of ideas. Themes develop even as they are being presented and continue to evolve even as they are being “recapitulated.” For Bartók, form is a dynamic process rather than a structural plan.

The Allegro opens with an aggressive tissue of terraced entrances, and beneath them, almost unobtrusively, the cello stamps out the quartet’s fundamental thematic cell in the seventh measure. This tight chromatic cell (all six notes remain within the compass of a minor third) will then be taken through an infinite sequence of expansions: from this pithy initial statement through inversions, expansions to more melodic shapes, and finally to a close on a massive restatement of that figure.

If the outer movements are marked by a seething dynamism, the three interior movements takes us into a different world altogether. Bartók marks the second movement Prestissimo, con sordino and mutes the instruments throughout. The outer sections are built on the opening theme, which is announced by viola and cello in octaves. The central section, which does not relax the tempo in any way, rushes through a cascade of changing sonorities — glissandos, pizzicatos, grainy sul ponticello bowing — before the return of the opening material. This movement comes to a stunning close: glissandos swoop upward and the music vanishes on delicate harmonics.

At the quartet’s center lies one of Bartók’s night-music movements. Textures here are remarkable. At the beginning Bartók asks the three upper voices — the accompaniment — to alternate playing without and with vibrato: the icy stillness of the former contrasts with the warmer texture of vibrato. Beneath these subtly-shifting sonorities, the cello has a long and passionate recitative that has its roots in Hungarian folk music, and the first violin continues with a series of soaring trills suggestive of bird calls.

The fourth movement is the companion to the second, this one played entirely pizzicato. The viola’s main theme is a variant of the principal theme of the second movement, here opened up into a more melodic shape. This use of pizzicato takes many forms in this movement: the snapped “Bartók pizzicato,” arpeggiated chords, strummed chords, glissandos.

Brutal chords launch the final movement. This is the counterpart to the opening movement, but that opening Allegro is now counterbalanced by this even faster Allegro molto. Quickly the two violins outline the main theme, a further variation of the opening cell, which returns in its original form as this music dances along its sizzling way. As if to remind us how far we have come, the quartet concludes with a powerful restatement of that figure.

String Quartet No. 2
GYÖRGY LIGETI

Performance Time
approximately 21 minutes

Premiere
December 14, 1969

 György Ligeti composed his String Quartet No. 2 between February and August of 1968. It was during this same year that Ligeti achieved worldwide fame in quite an unexpected way: without the composer’s permission, Stanley Kubrick used excerpts from Ligeti’s Atmosphères and Lux Aeterna as part of the soundtrack of the movie 2001: A Space Odyssey, and the 45-year-old avant garde composer suddenly found himself famous. Ligeti of course had no idea that any of this was about to happen when he composed this quartet, which
was premiered by the LaSalle Quartet in Baden-Baden on December 14, 1969.

In contrast to Ligeti’s First String Quartet, which is in one continuously-evolving movement, the Second is in five clearly-defined movements. Each of these movements is at a different tempo, and each inhabits a completely different sound-world, though all five movements make use of some of the same material. One of the most striking things about the Second String Quartet is how scrupulously annotated it is: the score opens with several pages of instructions about the degree of pitch variation within microtones and the correlation of tempos, and throughout the score itself Ligeti specifies with extraordinary precision how he wants the music to sound. These range from subjective instructions (shadowy, furious, whispering) to exact specifications about where on the bow and the string passages are to be played, how harmonics are to be produced, the precise sound he wants (“a scratching noise”), and so on. This is music of extraordinary difficulty for its performers, who must not only master its technical challenges but transcend them to create the range of musical expression Ligeti has built into this sharply-varied music.

As he often does, Ligeti begins with several seconds of “absolute silence” before a sharp pizzicato attack springs the Allegro nervoso to life. At the core of this movement are sharp contrasts between different textures and dynamics: the music can be static, almost silent, for measures at a time, then erupt into the most furious activity. The second movement, marked Sostenuto, molto calmo, seems to take us into a different world entirely, but the composer has pointed out that this movement is in fact a series of variations on material introduced in the first movement. It begins with a series of subtly-gradated entrances (Ligeti instructs the performers to “attack imperceptibly”), and soon we hear a variety of sounds: flautando (floating the bow so that it produces a flute-like sound), ponticello (bowing on top of the bridge to produce a grainy sound), and the “Bartók pizzicato,” in which the string is pulled so strongly that it snaps off the fingerboard with a resounding crack.

Ligeti marks the third movement Come un meccanismo di precision (“Like a precision machine”). Though this movement is in 4/4, Ligeti is adamant that he does not want the players to create a regular beat — his instruction is: “very even, without accentuating the bar subdivisions, nowhere should the impression of barring be created.” This movement is played mostly pizzicato, and Ligeti has spoken of it as “a kind of homage to Bartók” (listeners might compare it to the fourth movement of the Bartók Fourth Quartet heard next on this program). The most striking thing about this movement is the way the metric patterns, different in each instrument, go in and out of phase, somewhat in the manner of Ligeti’s famous Poème symphonique for a hundred metronomes. Ligeti specifies exactly how he wants the pizzicato notes played, ranging from simple plucked notes to delicate pizzicatos played only with the fingertip.

The brief fourth movement lives up to its marking: Presto furioso, brutale, tumultuoso. Ligeti specifies that it “is to be played with exaggerated haste, as though crazy,” and this movement careens between moments of stasis and furious activity, much as the opening movement did. The music proceeds with only the briefest pause into the finale, Allegro con delicatezza. The composer’s performance instructions here are particularly telling — he wants this movement to sound “as though from afar” and “always very mildly,” and he asks that it be “executed like a finely worked embroidery.” Motifs heard earlier in the quartet return, but now we sense them through a ghostly filtering—they are the same, but not the same. At the very end, the music suddenly whips upward and vanishes, and Ligeti’s closing instruction is precise: “All four instruments disappear suddenly, as though into nothingness.”

— Program notes by Eric Bromberger

“…he was one of the most, if not the most, important composers in our career”

— Irvine Arditti
The first time we had an important concert in London, an organization wanted to put on a concert of Ligeti’s string quartets in one-half of the program. They were trying to find an established string quartet that could play both of them, and they couldn’t; they asked many well-known quartets at the time that would play one or the other, but not both. [The concert promoters] actually suggested to Ligeti that there was this young English quartet that would be very good at doing that. So, Ligeti said, “I’ll come to London six months before and listen to them and rehearse with them, and we’ll see.” He came to London, we had a few rehearsals, he was ecstatic, and everything was wonderful. He loved us. We did the concert, he asked always for us to play his music, and I think within a year we did the first recording. Funnily enough, it was done in the Beatles studio, in Abbey Road! This put us on the map, and Ligeti was very kind to us and very enthusiastic.

We rehearsed with him from time to time as we changed players over the years, and he was a great friend. Towards the end of his life, I performed his violin concerto several times. He was there once, and he thanked me very much for giving my enormous contemporary music experience to his violin concerto. He was one of the many composers who were close to me and the quartet, but I feel he was very special and one of the most, [if not] the most, important composers in our career.

*Irvine Arditti*
*Arditti Quartet*
*Violinist and founder*

Edited from an interview with the artist, conducted by Hannah Edgar (UChicago ‘18)
Read the full-length interview at chicagopresents.uchicago/media/artists
“We must find a way of neither going back nor continuing the avant-garde. I am in a prison: one wall is the avant-garde, the other wall is the past, and I want to escape.”

— György Ligeti in 1993, at the New England Conservatory

The most common narrative surrounding György Ligeti’s later output, including the one favored by the composer himself, is framed as a struggle against prevailing aesthetic winds in favor of an all-embracing and omnivorous polystylism. In this account, a rejection of the ideological expectations of the avant-garde, with its bans on tonal and cultural references and vernacular idioms, gives way to a unique eclecticism that draws freely on any and every kind of influence and discovery. Though this interpretation is persuasive, the reality is much more complex. Ligeti’s positioning of himself within and around the wider circles of new music had been carefully constructed throughout his career, all the way back to his early engagement with folk traditions and the heavy shadow cast by Bartók. Moreover, this obsession was always about an identity that stood apart from contemporaries, official movements, and trends, one that defiantly asserted its autonomy. It might seem paradoxical that the composer with one of the most recognizable stylistic signatures in contemporary music, who defined the language of the avant-garde for many and proved a decisive influence on several generations, viewed himself quite proudly as a perpetual “outsider,” never quite at ease or accepted by the new music mainstream. All the same, it was a real and honest struggle, which led to distinctive periods of reinvention and transformation, intense self-doubt, and creative problems resulting in unexpected and delightful solutions. At the same time, it was a strategy, a non-committal stance that gave him artistic license on his own terms, and a control over how he wished to be perceived and celebrated. Perhaps the only musician as similarly ambivalent about the invention and denial of multiple identities was Miles Davis, Ligeti’s exact contemporary.

Even with Ligeti’s middle period, exemplified by the use of microtonality for which he became best known in orchestral works such as Atmosphères (1961) and Lontano (1967), there was a sense, in retrospect, that he had been a rebel in a compositional milieu with clear rules and taboos. Whereas the famous postwar Darmstadt composers favored discontinuity of pitch and rhythm and eschewed the rhetoric of dramatic development and clear tonal centers and arrivals, Ligeti’s innovations embraced all of those things. And with the advent of the opera Le Grand Macabre (1974-77), Ligeti’s attempt to write an “anti-anti-opera” meant turning to various historical conventions and allusions, often juxtaposed in absurd and extreme ways. The approach, quite appropriate for the phantasmagorical allegories of the plot and the parodies of traditional operatic storytelling, freed him and opened the window to a new kind of intertextual approach that would define his output of the 1980s and 90s. But the response from the new music world, which had expected continuity within Ligeti’s language, put him on the defensive. To them, he had committed certain cardinal sins. Taken historically, this reaction seems a bit silly and extreme: plenty of so-called avant-garde composers of the previous decade, including Kagel, Maxwell Davies, Berio, and B.A. Zimmermann, had already integrated elements of allusion, pastiche, and parody into their works without eliciting an uproar. Ligeti’s handling of the controversy was telling, though. His dance around the term “postmodern” was full of self-contradiction; he described his Horn Trio (1982) as a “typical postmodern piece” and then vehemently denied it as such. The label’s increasingly negative connotations by the century’s end probably contributed to this, and other composers have had a similarly uneasy relationship with it.

What then, would the music be in the wake of Le Grand Macabre? Would it continue down the path of allusion and parody, or was that too a dead end? In a 1981 interview with Claude Samuel, Ligeti pointed to a “third way,” a new alternative to both purely experimental music and postmodernism: “I reject them both. The avant-garde, to which I am said to belong, has become academic. As for looking back, there’s no point in chewing over an outmoded style. I prefer to follow a third way: being myself, without paying heed either to categorizations or to fashionable gadgetry.” This attitude would define itself in the music of the ensuing two decades, the last and perhaps greatest period of Ligeti’s creative energies, producing enduring works such as the concertos for piano (1985-88) and violin (1989-93), the horn trio, and three books of piano etudes (1985-2001), which are remarkably as much classics of the late 20th century as anything from eight or nine decades earlier. Ligeti’s self-labeling of his “third way” was a brilliant summation of a language that embraced historical tropes, fleeting triadic memories, processes of rhythmic phasing, and timbral transformation. Add to this various sources extrinsic to European contemporary music – jazz, progressive rock, the polyrhythms of African musics (Ugandan xylophone and harp music, Central African Banda Linda horn music, mbira music from Zimbabwe), the American “maverick” composers Harry Partch and Conlon Nancarrow, etc. – and there is a veritable melting pot of influences that reconstitutes as a powerful, singular voice.

It is important, however, to be critical of the label “third way” while also celebrating the spirit of its inclusivity and creative freedoms. Does the term necessarily implicate the false notion of a bipartite...
(Hegelian?) universe in which whole movements and generations of compositional activity become generalized and perhaps trivialized in the service of one redeeming point of view? Charles Wilson has criticized this dichotomy, pointing to the “neither/nor” language that Ligeti frequently used in describing the music from this period (“What I actually compose is difficult to categorize: it is neither ‘avant-garde’ nor ‘traditional,’ neither tonal nor atonal. And in no way post-modern, as the ironic theatricalizing of the past is quite foreign to me”). Wilson points to Roland Barthes’ short essay “Neither-Nor Criticism” (1957), which lambasts those who through constant dodging cannot commit to an actual position. And his own critique goes further: “The image of the artist as isolated outsider – cultivated assiduously by Ligeti, above all through his ‘neither–nor’ position-taking – becomes a prestigious symbol, a mark of authenticity….” As both defense mechanism and branding strategy, the term “third way” similarly distances and dismisses established orders while creating a more appealing agenda, one that transcends boundaries. Billed as open-ended and free from dogma, it furthers Ligeti’s longstanding image as a dissident fighting against the system.

As a result of these student-teacher exchanges, one hears certain trademark Ligetian tropes like polyrhythmic layerings, bleak humor, distorted tunings and half-familiar melodies, imaginary folk traditions, etc. across the music of diverse figures such as Unsuk Chin, Denys Bouliane, Hans Abrahamsen, Benedict Mason, and Manfred Stahnke. But there the similarities often end. What these and other composers who come from the Ligeti mold share is a hypersensitive awareness of the full gamut of human emotion, from the frigid and mechanical to the hotly virtuosic, from the angelic and sentimental to the grotesque, all with technique and craft to spare. It is music that embraces both the local and the foreign, reaches far and wide and centuries back while looking forward, and inside and outside of western music’s central traditions.

In a word, this is music-making that is cosmopolitan, to use a term that is often used to describe Ligeti’s late period. His students’ international roots and his own displaced identities – both cultural and musical – are intertwined in a mutual dialogue of cosmopolitanism from multiple points of view, with shared concerns. As Schultz notes, the students came to Hamburg to learn from an avant-garde master, but ended up being forced to reckon with their individual cultural backgrounds: “They were not to learn the Esperanto of the international avant-garde he disapproved of; rather, they should engage in a dialogue with their own tradition’s musical language.” Amy Bauer has recently used sociologist Gerard Delanty’s concept of the “cosmopolitan imagination” to describe Ligeti’s approach, “where ‘new relations between self, other and world develop in moments of openness.’ These moments of openness do not arise from the simple existence of diversity, or from the specific attachments of the individual, but from a charged encounter of the local with the global.” Perhaps the true meaning of the “third way” is the “cosmopolitan way.” A composer’s identity develops with all the existing and still-accumulating experiences of local cultural roots alongside an engagement with an increasingly globalized world that gives access to all musical traditions, past and present. Ligeti’s most personal challenges of identity, all having more or less to do with questions of belonging and alienation, are forged within and against the new music habitus, and finally in relation to a larger world that offers an open, alternative path.
NOVEMBER 10, 2017, 7:30 PM

IMANI WINDS; DOYLE ARMBRUST, viola; WINSTON CHOI, piano; KUANG-HAO HUANG, piano; ENSEMBLE DAL NIENTE

6:30 PM pre-concert lecture with David Clay Mettens

LIGETI
Sonata for Solo Viola
Hora lungă: Lento rubato (ma ritmico)
Loop: Molto vivace, ritmico—with swing
Facsar: Andante cantabile ed espressivo, with swing
Presto con sordino: So schnell wie möglich
Lamento: Tempo giusto, intenso e barbaro
Chaconne chromatique: Vivace appassionato (molto ritmico e feroce)

Doyle Armbrust, viola

CHIN
Piano Etudes
No. 1: In C

Winston Choi, piano

LIGETI
Three Pieces for Two Pianos
Monument
Self-Portrait with Reich and Riley (with Chopin in the Background)
Bewegung (In a Gentle Flowing Movement)

Winston Choi, Kuang-Hao Huang

INTERMISSION

LIGETI
Trio for Violin, Horn, and Piano
Andantino con tenerezza
Vivacissimo molto ritmico
Alla marcia
Lamento. Adagio

Members of Ensemble Dal Niente: MingHuan Xu, violin; Anna Spina, horn; Winston Choi, piano

CHIN
Piano Etudes
No. 2: Sequenzen
No. 3: Scherzo ad libitum

Winston Choi, piano

LIGETI
Six Bagatelles for Wind Quintet
Allegro con spirito
Rubato: Lamentoso
Allegro grazioso
Presto ruvido
Adagio mesto (Béla Bartók in Memoriam)
Molto vivace

Imani Winds
Founded in 1997, Imani Winds has established itself as one of the most successful chamber music ensembles in the United States. The Grammy-nominated quintet has taken a unique path, carving out a distinct presence in the classical music world with its dynamic playing, culturally poignant programming, and adventurous collaborations. With two member composers and a deep commitment to commissioning new work, the group is enriching the traditional wind quintet repertoire while meaningfully bridging European, American, African and Latin American traditions.

Imani Winds’ touring schedule has taken them across the globe. At home, the group has performed in the nation’s major concert venues including Carnegie Hall, Lincoln Center, Kennedy Center, Disney Hall, and Kimmel Center. The group is frequently engaged by the premier chamber music in major cities across the nation, and have also played virtually every major university performing arts series including those in Ann Arbor, Stanford, and countless others. Festivals include Chamber Music Northwest, Santa Fe Chamber Music Festival, La Jolla Music Society, and Ravinia Festival. In recent seasons, the group has traveled extensively internationally, with tours in China, Singapore, Brazil, and throughout Europe.

The wide range of programs offered by Imani Winds demonstrates their mission to expand the repertoire and diversify new music sources. From Mendelssohn to Astor Piazzolla to Wayne Shorter and Stravinsky, Imani Winds seeks to engage new music and new voices into the modern classical idiom. Imani members Valerie Coleman and Jeff Scott both regularly contribute compositions and arrangements to the ensemble’s expanding repertoire, bringing new sounds and textures to the traditional instrumentation.

Through commissions and performance the quintet regularly collaborates with artists ranging from Yo-Yo Ma to Wayne Shorter. Imani Winds premiered Terra Incognita – Wayne Shorter’s first-ever composition for another ensemble – and went on to perform extensively with Shorter, including appearances at North Sea Jazz Festival, Carnegie Hall, and Disney Hall. Imani Winds were also featured prominently on Shorter’s acclaimed 2013 Blue Note release Without a Net. The ensemble has also worked with luminaries such as clarinetist/saxophonist/composer Paquito D’Rivera, bandoneonist Daniel Binelli, the Brubeck brothers, vocalist René Marie, the Fisk Jubilee Singers, clarinetist David Shifrin, and pianists Gilbert Kalish and Shai Wosner.

Their excellence and influences have been recognized with numerous awards including the 2007 ASCAP Award, 2002 CMA/ASCAP Award for Adventurous Programming, as well as the CMA/WQXR Award for their debut and self-released recording Umoja. At the 2001 Concert Artists Guild International Competition, Imani Winds was selected as the first-ever Educational Residency Ensemble, in recognition of their tremendous musical abilities and innovative programming. Deeply committed to education, the group participates in residencies throughout the U.S., giving master classes to thousands of students a year. In the summer of 2010, the ensemble launched its annual Chamber Music Festival, which brings together young instrumentalists from across North America and beyond for an intense week of music exploration.

Imani Winds have five releases on E1 Music, including their 2006 Grammy Award nominated recording entitled The Classical Underground. They have also recorded for Naxos and Blue Note, and their recording of The Rite of Spring on Warner Classics was on iTunes Best of 2013 list. Their eighth commercial recording, Startin’ Sumthin’, was released in fall 2016.

Imani Winds is the Don Michael Randel Ensemble in Residence at the University of Chicago. The residency program is made possible by a grant from the Andrew W. Mellon Foundation in recognition of noted musicologist and UChicago President Emeritus Randel, to provide a permanent home for world class musicians at the University. As the Randel Ensemble in Residence, Imani Winds is involved in activities that allow for deep engagement between these exceptional musicians and UChicago faculty, students, and staff.
DOYLE ARMBRUST, viola

Chicago violist Doyle Armbrust graduated with honors from Northwestern University and went on to study with Donald McInnes at the University of Southern California where he earned a Masters Degree in Viola Performance. Doyle is a founding member of the Spektral Quartet and principal violist of the Firebird Chamber Orchestra in Miami, Florida.

After returning to Chicago having completed a three-year fellowship in the New World Symphony as rotating principal violist under Michael Tilson Thomas, Doyle began an active freelance career including commercial engagements as sideman for Eddie Vedder, Glen Hansard, Barbra Streisand, The Beach Boys, Richard Marx, Lupe Fiasco, Peter Gabriel, and...wait for it...The Trans-Siberian Orchestra. Doyle was also violist for Corky Siegel’s Chamber Blues for a lovely, memorable stint of five years. Positions not involving pyrotechnics include sectional coach of the DePaul and Roosevelt University orchestras, as well as adjunct viola instructor at the University of Chicago, where the Spektral Quartet is ensemble-in-residence.

A rabid advocate for new music, Doyle is a core member of Ensemble Dal Niente as well as a contributing writer for WQXR’s Q2 Music, Crain’s Chicago Business, Chicago Magazine, the Chicago Tribune, and formerly, Time Out Chicago. He currently writes program notes and essays for UMS (University Musical Society) in Ann Arbor, Michigan.

WINSTON CHOI, piano

Winston Choi is the Head of the Piano Program at Roosevelt University’s Chicago College of Performing Arts. His professional career was launched when he was named the Laureate of the 2003 Honens International Piano Competition and winner of France’s 2002 Concours International de Piano 20e siècle d’Orléans. His solo, collaborative, chamber, and concerto appearances have taken him across four continents. Known for his colorful approach to programming and insightful commentary from the stage, Choi has recently appeared in recital at the National Arts Centre of Canada, Carnegie-Weill Recital Hall, the Kennedy Center, the Kravis Center, the Library of Congress, and Merkin Recital Hall. Choi performs extensively in France, having played venues such as the Salle Cortot, Lille’s Festival Rencontre Robert Casadesus, the Messiaen Festival, the Strasbourg Festival, and at IRCAM. His debut CD, the complete piano works of Elliott Carter (l’Empreinte Digitale in France) was given 5 stars by BBC Music Magazine. He can also be heard on the Albany, Arktos, BIS, la Buisonne, Crystal, Intrada, Naxos and QuadroFrame labels.
KUANG-HAO HUANG, piano

Pianist Kuang-Hao Huang has performed throughout the United States as well as in Europe and Asia. Mr. Huang has performed as a collaborative pianist with the Chicago Symphony Orchestra, the Lyric Opera of Chicago, appeared as a guest of the Chicago Chamber Musicians, and has performed with the Avalon, Chicago, Spektral and Vermeer String Quartets. Mr. Huang can be heard in recordings on the Cedille and Naxos labels.

An advocate of new music, Mr. Huang gave the world premiere performances of solo works by Louis Andriessen and Chen Yi, as well as numerous ensemble works, including pieces by Jacob Bancks, Mason Bates, Kyong Mee Choi, Mr. Huang is a member of Fulcrum Point New Music Project. He has been involved with the Chicago Chamber Musicians Composer Perspectives series and has also played with MusicNOW and CUBE Ensemble. A dedicated teacher, Mr. Huang serves on the faculties of the Chicago College of Performing Arts at Roosevelt University and Concordia University-Chicago. On behalf of the International Music Foundation, he has presented educational outreach programs throughout the Chicago Public Schools.

Mr. Huang has degrees from the University of Wisconsin, Indiana University and Northwestern University. During his graduate studies, Mr. Huang was a recipient of the U.S. Department of Education’s Jacob K. Javits Fellowship. He was also a member of the New World Symphony, Michael Tilson Thomas’s orchestral academy.

ENSEMBLE DAL NIENTE

Ensemble Dal Niente is a 22-member Chicago-based contemporary music collective with an international presence. The ensemble uses its flexible instrumentation, curatorial approach to programming, and relentless attention to interpretation to create engaging, inspiring, and immersive experiences that connect audiences with the music of today. The Chicago Tribune has said that “Dal Niente is a model of what contemporary music needs, but seldom gets, to reach and engage a wider public.” The first ensemble to be awarded the prestigious Kranichstein Music Prize in Darmstadt, Germany, Dal Niente’s recordings have been released on the New Focus, New Amsterdam, Parlour Tapes+, Carrier, and New World labels.

The ensemble’s name, Dal Niente (“from nothing” in Italian), is a tribute to Helmut Lachenmann’s Dal niente (Interieur III), and a reference to the group’s humble beginnings. To find out more, go to www.dalniente.com.
Sonata for Solo Viola
GYÖRGY LIGETI
_b_. May 23, 1923, Dicsözentmáron, Hungary
d. June 12, 2006, Vienna

Performance Time
approximately 23 minutes

Premiere
April 23, 1994

In 1990 Ligeti heard a recital by the German violist Tabea Zimmerman in Cologne. He was struck by her playing, particularly on the viola’s C-string — its lowest string — and resolved to write something for her. The following year he composed a piece he titled _Hora lungă_ (“Slow Dance”), to be played entirely on the C-string. But that piece, rather than being complete in itself, became a starting point — over the next three years Ligeti added five more movements. Only then did he consider the work complete, and in the process that single movement for Zimmermann had become the first movement of what was now Ligeti’s _Sonata for Solo Viola_.

The sonata is very similar in structure to the _Violin Partita No. 2 in D Minor_ of J.S. Bach: an imposing preludial movement is followed by a series of movements of contrasting character and tempo, and both Bach and Ligeti conclude with an imposing chaconne.

_Hora lungă_ is a very striking piece of music, and Ligeti has spoken of the importance of the sound of the viola’s C-string to him in a synaesthetic description that seems to register that sound in terms that might more readily be applied to wine. In his preface to the sonata he notes that “the low C-string gives the viola a unique acerbity, compact, somewhat hoarse, with an aftertaste of wood, earth, and tannic acid.” Everyone who hears this movement senses the influence of Eastern European folk-music (and thus—by extension—of Bartók), but Ligeti was adamant that he was not quoting or even trying to adapt that idiom:

“. . . I do not write folklore or use folkloristic quotes, it is rather allusions which are made. _Hora lungă_ literally means ‘slow dance,’ but in Romanian tradition this is not a dance but are sung folk melodies . . . nostalgic and melancholy.”

As _Hora lungă_ sings its haunting song, Ligeti fully exploits the possibilities of the viola’s C-string, never letting the music rise above the instrument’s rich lower register. Some passages are written in microtones, but Ligeti takes care to specify the exact degree of microtonal deviation. The movement moves to a climax marked _intenso_, and the final passage is played entirely in harmonics.

Loop is a fast dance, played throughout in doublestops that always incorporate an open string — Ligeti asks that the performance be _with swing_. Facsar is also marked _with swing_, but this long, grieving movement is of quite a different character. Dedicated to the memory of Ligeti’s teacher Sándor Veress, it takes the form of a slow dance in 5/8, much of it played in multiple-stops. The final three movements are played without pause. _Prestissimo sordino_ is just that — a very fast movement played throughout with a mute. This is music without barlines — there are no measures here, just a dizzying rush of constant eighth-notes, a perpetual-motion movement that demands a virtuoso player. Ligeti stresses that the performance of _Lamento_ should be _intenso_, and this movement contrasts fierce foreground sounds (whose marking is _con tutta forza, feroce_) with delicate responses in the far distance. The final movement makes this sonata’s kinship with Bach clear. Marked _Chaconne chromatique_, it is cast in that ancient variation form, with a repeating bassline over which a composer spins out a series of variations. Ligeti’s chaconne builds to a climax marked quadruple _forte_ before the _Sonata for Solo Viola_ makes a long fade into silence.

Piano Etudes
UNSUK CHIN
_b_. July 14, 1961, Seoul

Unsuk Chin studied first at the National University in her native Seoul and then moved to Hamburg, where she studied with György Ligeti from 1985 until 1988. Since 1988, Chin has been based in Berlin, and her music has been widely performed in Europe, North America, and Asia. She has shown a particular interest in electronic music and has worked with Pierre Boulez’s Ensemble Intercontemporain in Paris. Recent works include a _Violin Concerto_, which won the Grawemeyer Award as the outstanding composition of 2004, an opera based on Lewis Carroll’s _Alice in Wonderland_ (2007), and more recently a concerto for Chinese sheng and orchestra titled Šu. Since 2006 she has been composer-in-residence with the Seoul Philharmonic and currently serves as the director of its new music series. A second opera based on Lewis Carroll, _Through
"the Looking Glass," will be premiered next season by The Royal Opera.

Beginning in 1995, Chin began to compose a series of etudes for piano — this series is apparently an ongoing project, and more will follow. The present recital offers the first three of her piano etudes. In C is not so much a statement of pure tonality as it is a layering of textures and rhythms. It contrasts sharp strikes of sound throughout the piano’s register with shimmering rhythmic patterns, and this etude has been compared to gamelan music, which can set different layers and rhythms against each other. Much of this etude has a high, ringing sonority. By contrast, *Sequenzen* begins in the piano’s deepest register. A steady tread of ominous chords and attacks grows more complex rhythmically as it proceeds, then seems to break out into melodic fragments propelled along jazzy rhythms before dissolving into silence. The beginning of *Scherzo ad libitum* almost seems to recall the quicksilver rush of Mendelssohn’s gossamer scherzos, but this etude quickly sets that world behind it and develops a curiously starting-and-stopping quality before the music erupts and the musical lines spill over each other in a great rush of violent energy. This energy vanishes, the music starts and stops tentatively, finally it marches firmly into silence.

### Three Pieces for Two Pianos

**GYÖRGY LIGETI**

**Performance Time**  
approximately 15 minutes

**Premiere**  
May 15, 1976

In the early 1970s György Ligeti developed a new interest in rhythm as a compositional technique. Several influences had pushed him in this direction, including hearing the music of the American minimalists Steve Reich and Terry Riley and encountering (via a recording) the music of the Banda-Linda tribe of the Central African Republic. Ligeti has also spoken of his admiration for Conlon Nancarrow, whose music is so complex rhythmically that Nancarrow wrote it for player piano rather than for human performers. Ligeti’s music does not sound like the music of those exemplars, of course, but he took up some of their techniques of overlapping and increasingly complex rhythms and from them created music of his own. Early in 1976 Ligeti left off composing his opera *Le Grand Macabre* to write a work with the extremely functional title *Three Pieces for Two Pianos*. It was premiered in Cologne on May 15, 1976, by Alfons and Aloys Kontarsky.

Each of the *Three Pieces* has an evocative title, though listeners are cautioned not to search for musical scene-painting here. The three movements do not develop thematic material but are instead studies in rhythm, texture, and dynamics. Ligeti knew exactly what he wanted from a performance of this music, and he prepared extraordinarily precise instructions for his performers: each movement is prefaced with an explanation of how it is to be played, and these instructions can run for several pages. These include exact indications of tempo, pedaling, repetition, overlapping, voicing, the duration of repeated patterns, the way keys are to be depressed and held, and many other features — the *Three Pieces* demand performers of extraordinary ability.

*Monument* begins with several measures of absolute silence before the first piano sounds octave A’s at irregular intervals. Soon these are joined by the second piano’s octave G-flats, also at irregular intervals. The notes grow more frequent as the two pianists begin to develop an oddly-syncopated and then quite complex duet. Ligeti specifies that there is to be no pedaling until the closing measures, and the conclusion is quite different from what has gone before: the sharp syncopation disappears, the pianists move into their highest register, and the music taps itself into silence.

Longest of the movements, the second also has the most elaborate title and the most complex performance instructions, which cover several pages by themselves. Ligeti called this movement a “Self-Portrait” and acknowledged the influence of other musicians important to him, including Reich, Riley, and — perhaps strangely — Chopin. Ligeti marks the opening *Presto: as fast and rhythmic as possible*, and the movement begins with delicate repeated patterns that almost sparkle against each other. A second episode — marked *lively*, energetic — brings more sharply-defined patterns that sweep downward; Ligeti’s marking along the way here is *Impetuoso*. This in turn evolves into a concluding episode based on blazing triplets and rapid exchanges between the pianists before this movement too fades into silence. The dynamic of this movement ranges between quintuple *forte* and quadruple *piano*.

The opening of the final movement might almost recall Debussy, as bits of theme (marked *cantabile*) emerge from gently-oscillating patterns from both performers. These patterns grow more vigorous, then break off sharply, and a quiet chorale-like passage carries the music to its enigmatic conclusion.
**Trio for Violin, Horn, and Piano**  
GYÖRGY LIGETI

**Performance Time**  
approximately 21 minutes

**Premiere**  
August 7, 1982

Any work for violin, horn, and piano inevitably calls to mind Brahms’ trio for those three instruments, composed (in part) as a memorial to his mother in 1865. Ligeti was quite aware of Brahms’ example — and in fact he subtitled this piece “Hommage à Brahms” — though listeners will be hard put to detect any similarities between these two trios (beyond the fact, perhaps, that both are in four movements). But there are a number of larger cultural referents in Ligeti’s Trio, and he has spoken of the influence of Beethoven, of characteristic national dances, and of classical forms on this music. Yet nothing is ever quite as it seems in this original music, which needs to be heard and understood for itself rather than being compared to other works.

Ligeti composed his Trio in 1982 after a five-year silence during which he had tried to sort out his own place in the evolving musical landscape at the end of the twentieth century. Serialism and the avant-garde had lost much of their appeal, but Ligeti was by no means anxious to embrace the “new expressionism” in music, and his Trio comes from the moment when he was reaching for new directions of his own — he himself has referred to this work as “conservative/postmodern.” In certain respects, the Trio is a very much a conservative piece — it takes a classical model and employs such classical forms as scherzo and passacaglia. But the music has layers of meaning beyond its forms. For example, it begins with a reference to the three-note falling figure that opens Beethoven’s “Les Adieux” piano sonata (Beethoven uses it there to suggest the words “Le-be wohl”: “farewell”). That figure will return in many forms throughout Ligeti’s Trio, yet he notes even as he begins that it is a “false quotation,” and there will be many more of these oblique quotations in the course of the music.

Ligeti marks the opening movement Andantino con tenerezza: “with tenderness.” The falling three-note pattern recurs in a variety of forms here. A Più mosso central episode, introduced by pizzicato violin, leads to a return of the opening material and a sustained, near-silent close. The second movement is a lot of fun. Ligeti marks it Vivacissimo molto ritmico, but also specifies that it should be “fresh, sparkling, light, gliding, dancing.” The movement is in 4/4, but Ligeti subdivides that rhythm into an eighth-note pulse stressed in a 3+3+2 pattern, giving the music something of the feel of Eastern European folkdances; at the same time, the piano’s jazzy ostinato seems to come from a different world altogether. The movement comes to an unexpected close: after all this energy, there is a moment of silence, the piano recalls the three-note pattern of the very beginning, and the music fades into silence.

The third movement, also nominally in 4/4, preserves some of the rhythmic asymmetry of the second. This is a powerful march (Ligeti marks it con slancio: “impetuous”), and this march makes its way along heavy accents. The movement is in ternary form: a flowing middle section, played with mutes, leads to an abbreviated return of the opening section, which now has a particularly brilliant part for the horn.

Ligeti establishes the mood of the final movement with its title, Lamento, and this finale — like that of Brahms’ Fourth Symphony — takes the form of a passacaglia: here a slowly-descending bassline provides the foundation for a set of variations. The pervasive three-note pattern emerges from these textures (Ligeti marks them dolente: “grieving”) as this movement builds to a strident climax and then falls away to fade into nothingness.

This is music of extraordinary difficulty for its performers. The violinist must perform much of the trio in multiple-stops and artificial harmonics, while the horn part demands moments of unbelievable breath-control — the player must sustain high, quiet notes for long periods. Ligeti is also quite specific about the sounds he wants from the individual instruments: he makes clear, for example, that the piano must be kept open throughout the performance, and he also writes much of the horn part in natural harmonics so that the modern valved horn will sound like its predecessor, the valveless natural horn.

**Six Bagatelles for Wind Quintet**  
GYÖRGY LIGETI

**Performance Time**  
approximately 12 minutes

**Premiere**  
September 1956

Socialist Realism demanded music accessible to the masses and based on the correct political sentiments — Ligeti found himself limited to composing choruses, children’s music, and pieces based on folk melodies. He would not have the freedom to develop as the composer he wished to be until he fled Hungary in December 1956, two months after the Russians had crushed the Hungarian Revolution. But beneath his surface obedience, Ligeti was already experimenting with new ideas about rhythm and harmony. Between 1950 and 1953 he composed a set of eleven short piano pieces titled Musica Ricercata (“music to seek out”): the first piece was built on just two pitches, and each subsequent movement...
added one more pitch until the final piece was built on all twelve notes of the chromatic scale. When the Jeney Quintet asked Ligeti for a piece in 1953, he responded by arranging six of the movements from *Music Ricercata* for woodwind quintet and gave them the title *Six Bagatelles for Wind Quintet*.

*Bagatelle* is the French word for trifle. In music, it refers to a short instrumental piece — Beethoven’s *Für Elise* is one of his bagatelles for piano. But we should be very careful of considering Ligeti’s Bagatelles “trifles”: this is complex and ingenious music, and already we see hints of the mature Ligeti in this music, written before he turned 30. Ligeti’s *Six Bagatelles* are extremely concise: the six pieces last a total of just over ten minutes. The opening *Allegro con spirito*, built on only four pitches, is indeed spirited music, featuring rapid exchanges between the players. The second movement is a dark lament, at moments reminiscent of Bartók (whose music was — ironically — banned in Hungary at this time for being too dissonant) The *Allegro grazioso* is full of energy: the accompaniment figure — a staccato septuplet — can be heard in every measure until the very end; above this sings a graceful flute melody that will be taken up by combinations of the other instruments. This movement proceeds without pause into the *Presto ruvido* (“rough”) which powers its way energetically along its asymmetric 7/8 meter; the movement’s basic theme-shape is shouted out by all the instruments in the final two measures. Ligeti titled the fifth movement *Béla Bartók: In Memoriam*, and it should be understood as a gesture of homage to his countryman and fellow composer. Ligeti specifies that this slow movement should be played *Mesto*, one of Bartók’s frequent performance markings (it means “sad”); the music rises to a tolling climax before fading into silence. The finale is almost madcap in its energy and dissonance (Ligeti finally has all twelve tones to work with). He marks it *Capriccioso*, and this brief movement combines equal measures of energy and a saucy sense of humor. It drives to a climax that Ligeti stresses that he wants played *Wie verrückt* (“As if insane”) before trailing off to an understated conclusion. It is a measure of just how repressive the Soviet regime in Budapest was that when the Bagatelles were premiered in September 1956, the government blocked the performance of the final movement, which is full of minor seconds, claiming that it was “too dangerous.”

— Program notes by Eric Bromberger

“[his music is] nothing short of spectacular”

— Monica Ellis, Imani Winds
As a woodwind player who has made a career performing in a wind quintet, there are not many chances to play the music of György Ligeti. However, when those few opportunities do arise, it's truly a thrill! His most popular quintet, the *Sechs Bagatellen*, is the epitome of a lot of bang for your buck. The player and the listener receive such a gratifying experience in these short bursts of excitement and creativity; in many ways, you wish it were longer just so you could revel in the music a bit more. The lesser played *Ten Pieces* explores that same idea of “short but mighty.” It’s probably one of the most difficult pieces I’ve ever encountered as a chamber musician, but, again, the effect it makes and sounds that are produced are nothing short of spectacular. Even though those two pieces are often the extent of the personal experience I have with Ligeti, fortunately, a little goes a long way.

Monica Ellis
*Imani Winds*
*Bassoonist*

My first encounter with Ligeti’s music was with his Etudes for piano, after witnessing many of my composer colleagues mimicking his writing (especially the driving motor-rhythmic ostinati, the grooving Bulgarian rhythms, polyphony run amok, multiple rhythmic strands, and extreme dynamics that stretch human capabilities). Although Ligeti composed with tactile sensations in mind, and wanted to write music that deliberately cultivated a relationship between piano and pianist, there is also something unique and highly individualized about his piano music, despite its idiomatic nature.

When working on many of his more rhythmic and virtuosic Etudes, the striving for independence of the hands led me to a certain addictive type of practicing. I simply could not get enough Ligeti, and particularly relished the physicality of practicing: using my fingers, hands, arms, and body in ways I had not dreamt of. One grows in ways never imagined before, when your relationship with the instrument is changed. I also loved the jazz influences and the rhythmic subtleties of African drumming juxtaposed with machine-like player-piano riffs. Subsequent work on the Piano Concerto and the Horn Trio reaffirmed my enthusiasm for this vital and gripping music, as I still cannot get enough of it and feel the urge to devour as much as possible!

*Winston Choi*
*Pianist*
FEBRUARY 2, 2018, 7:30 PM

EIGHTH BLACKBIRD and AMADINDA

Eighth Blackbird
Nathalie Joachim, flutes
Michael Maccaferri, clarinets
Yvonne Lam, violin/viola
Nick Photinos, cello
Matthew Duvall, percussion
Lisa Kaplan, piano

Amadinda Percussion Group
Zoltán Rácz
Zoltán Váczi
Aurél Holló
Károly Bojtos
Lajos Tóth, production manager

6:30 PM pre-concert lecture with Sam Pluta

HOLLÓ
39 - the Dream of the Manichaean / beFORe JOHN³
Amadinda

LUKAS LIGETI
Incandescence (North American premiere)
Amadinda and Eighth Blackbird

REICH
Mallet Quartet
Amadinda

INTERMISSION

LIGETI
Études (selection, arranged by Eighth Blackbird)
No. 3: Touches bloquées
No. 11: En Suspens
No. 4: Fanfares
Eighth Blackbird

REICH
Sextet
Amadinda and Eighth Blackbird

This collaboration between Eighth Blackbird and Amadinda Percussion Group is made possible in part by the International Connections Fund of the John T. and Catherine D. MacArthur Foundation and CEC ArtsLink.
EIGHTH BLACKBIRD

Eighth Blackbird is “one of the smartest, most dynamic contemporary classical ensembles on the planet” (Chicago Tribune). Launched by six entrepreneurial Oberlin Conservatory undergraduates in 1996, this Chicago-based super-group has earned its status as “a brand-name...defined by adventure, vibrancy and quality...known for performing from memory, employing choreography and collaborations with theater artists, lighting designers and even puppetry artists” (Detroit Free Press).

Eighth Blackbird first gained wide recognition in 1998 as winners of the Concert Artists Guild Competition. Over the following two decades, Eighth Blackbird has commissioned and premiered hundreds of works by composers such as David Lang, Steven Mackey, Missy Mazzoli, and Steve Reich, whose Double Sextet went on to win the 2009 Pulitzer Prize. A long-term relationship with Chicago’s Cedille Records has produced seven acclaimed recordings and four Grammy Awards for Best Small Ensemble/Chamber Music Performance, most recently in 2016 for Filament. Hand Eye, their most recent recording released in March 2016 and featuring the music of composer collective Sleeping Giant, was hailed as “dazzling” and “vigorously, flawlessly performed” (WQXR).

Eighth Blackbird kicked off its 20th anniversary in 2016, quickly garnering a fourth GRAMMY Award as well as the prestigious MacArthur Award for Creative and Effective Institutions, followed by Chamber Music America’s inaugural Visionary Award, and Musical America’s Ensemble of the Year (2017). Anniversary celebrations continue throughout the 2016-17 season with tours of music from Filament and Hand Eye, as well as keystone performances celebrating Steve Reich’s 80th birthday, a fresh round of raucous shows with “Appalachian post-punk solipsist” (The Wanderer) Will Oldham (Bonnie Prince Billy), and world premieres by Holly Harrison, Pulitzer Prize-winner David Lang, and Ned McGowan. This season marks debuts in Paris, at Justin Vernon’s (Bon Iver) and Aaron Dessner’s (The National) Eaux Claires Festival, with the San Francisco Symphony, and also includes a three-week return to Australia.

Eighth Blackbird’s mission — to move music forward through innovative performance, advocate for new music by living composers, and create a legacy of guiding an emerging generation of musicians — extends beyond recording and touring to curation and education. The ensemble served as Music Director of the 2009 Ojai Music Festival, has held residencies at the Curtis Institute of Music and at the University of Chicago, and holds an ongoing Ensemble-in-Residence position at the University of Richmond. The 2015-16 season featured a pioneering residency at Chicago’s Museum of Contemporary Art: a living installation with open rehearsals, performances, guest artists, and public talks.

Eighth Blackbird launches its most ambitious educational venture yet in June 2017: The Blackbird Creative Lab, an annual tuition-free two-week intensive for emerging artists at the Besant Hill School in Ojai, California.

Eighth Blackbird’s members hail from the Great Lakes, Keystone, Golden, Empire and Bay states. The name “Eighth Blackbird” derives from the eighth stanza of Wallace Stevens’s evocative, imagistic poem, Thirteen Ways of Looking at a Blackbird: “I know noble accents / And lucid, inescapable rhythms; / But I know, too, / That the blackbird is involved / In what I know.” Eighth Blackbird is managed by David Lieberman Artists.

AMADINDA

Amadinda Percussion Group was formed in 1984 in Budapest, Hungary by four musicians who had just graduated from the Ferenc Liszt Academy of Music. Right from the start, besides performing significant pieces from the classical percussion repertoire, Amadinda has made it a point to inspire composers to create new works. Included among those who have dedicated a new piece for them are three of the greatest names of the second half of the 20th century: John Cage,
György Ligeti, and Steve Reich.

These initial goals were soon extended by three new elements: research of traditional percussion cultures, composition of new music by the members of the ensemble, and transcriptions of some great pieces from the history of classical music.

As a result, Amadinda has created a unique repertoire that has been enchanting audiences for 30 years, in 33 countries, on four continents, at venues including such as the Philharmonie Berlin, Wiener Konzerthaus (Vienna), Royal Albert Hall (London), National Concert Hall (Taipei), Meyerson Symphony Center (Dallas) and Carnegie Hall (New York).

A truly outstanding achievement of Amadinda's work is the complete recordings of the percussion works of John Cage on a series of 6 CDs, completed in 2011.

Amadinda has collaborated actively in the past 30 years with renowned artists like Peter Eötvös, Paul Hillier, Zoltán Kocsis, András Schiff, Eva Marton, György Kurtág, András Keller and James Wood. Today Amadinda is regarded as one of the most original and versatile percussion groups in the world.

“[Ligeti] was unabashed emotion made manifest and visceral. With sound, he created worlds.”

— Matthew Duvall, Eighth Blackbird
PROGRAM NOTES

39 – the Dream of the Manichaeian / beFORe JOHN³
AURÉL HOLLÓ
b. July 17, 1966, Mór, Hungary

Performance Time
approximately 12 minutes

Aurel Hollo is a composer / percussionist specializing in experimental, classical and jazz-pop music. He is a member of the renowned percussion group Amadinda and teaches classical percussion at the Bela Bartok Conservatory of Music in Budapest, Hungary.

Aurel maintains his musical balance by being an active musician and composer in a number of different styles.

About this work, the composer writes:

On this night the Manichaeian is lying in his dwelling place ill and tortured by a high fever. Hallucination; it seems as if the walls of his room are contracting and expanding. He hears voices, sees images before him. His dreams are a flow of vibrations coming from his soul. They transpire from one another seeming to make up a story.

39 snaps of a whip — quickly changing, smeared images.

The form of the whipped man appears again and again. From the interlocution of images and sounds comes an irregular hammering noise. A man hoists a net from the water; his face reminds the Manichaeian of his teacher.

It is as if a heavenly orchestra is playing small instruments; thin noises, quiet basses, mild, high-pitched sounds — the impressions of earth in the heavens.

Stage, instruments, marimbas, bass marimba, curious paraphernalia, poppy-head, small cowbell, assorted odds and ends, bass bows, wooden rods, a few clumsy sponge-tipped mallets, four performers — tools.

Impressions of the heavens on earth?
— Aurél Holló

Incandescence
LUKAS LIGETI
b. June 13, 1965, Vienna

Performance Time
approximately 15 minutes

Premiere
October 13, 2017 in Budapest, Hungary

commissioned by Eighth Blackbird

During my earliest days as a composer, in 1987, I learned about the traditional court music of the Kingdom of Buganda (Uganda), wherein musicians play fast, interlocking melodies. Rather than syncopating over long periods, each musician conceives of his/her own pattern as on the beat and of countermelodies played by others as offbeat. This notion of a relative beat, and the cognitive and compositional possibilities it engenders, dramatically changed how I experienced music, from both a player’s and a listener’s perspective. Inspired by this, I composed a marimba quartet, Pattern Transformation (1988), which I initially thought unplayable. But it turned out that a percussion group in Budapest had named itself after the amadinda, a xylophone of the Baganda people, and had mastered this music’s complex technique of interplay. They premiered Pattern Transformation in 1990 and have performed it countless times since. In 2002, commissioned by the Vienna Festwochen, I wrote the quartet Independence for Amadinda, expanding on techniques developed in Pattern Transformation, resulting in arguably the most difficult piece ever written for percussion ensemble.

Given this long history of collaboration, it’s a special pleasure for me to compose for Amadinda again, heightened by the likewise special pleasure of writing for the wonderful Eighth
Blackbird. Having developed a highly individualized, African-based approach to rhythm and meter, my most recent music integrates these techniques into an environment where the African influence is more subtle, maintaining my metric language while reducing the complexity of the interplay. As the title suggests, Incandescence harkens back to Independence, combining and confronting interlocking polymetric structures with my more recent harmonic and textural developments. Consonant and dissonant fields are juxtaposed; unusual clavé patterns suggest a constantly variable tempo. Themes reminiscent of melodies of the Mandé people of West Africa (I have collaborated with musicians in that region for over 20 years), played mostly by the piano, are overshadowed or drowned out by the other instruments. In this ensemble of five percussionists and five other instrumentalists, percussion and non-percussion instruments pair up as duos, cueing off each other and creating an interdependence of rhythm and melody.

— Lukas Ligeti

Mallet Quartet
STEVE REICH
b. October 3, 1936, New York City

Performance Time
approximately 15 minutes

Premiere
December 6, 2009

Mallet Quartet (2009) is scored for two vibraphones and two five octave marimbas. I had never written for five octave marimbas extending down to cello C. On the one hand, I was delighted to have the possibility of a low bass and on the other hand apprehensive since just slightly too hard a mallet that low can produce noise instead of pitch. Eventually, after a bit of experimentation, this was well worked out.

The piece is in three movements, fast, slow, fast. In the two outer fast movements the marimbas set the harmonic background which remains rather static compared to recent pieces of mine like Double Sextet (2007). The marimbas interlock in canon, also a procedure I have used in many other works. The vibes present the melodic material first solo and then in canon. However, in the central slow movement the texture changes into a thinner more transparent one with very spare use of notes, particularly in the marimbas. I was originally concerned this movement might just be ‘too thin,’ but I think it ends up being the most striking, and certainly the least expected, of the piece.

Mallet Quartet is about 15 minutes in duration. It was commissioned by the Amadinda Quartet in Budapest, on the occasion of its 25th anniversary, Nexus in Toronto, Sō Percussion in New York, Synergy Percussion in Australia, and Soundstreams in Canada. The world premiere was given by the Amadinda Quartet in Béla Bartók National Concert Hall on December 6, 2009. The American premiere was given by Sō Percussion at Stanford University Lively Arts in California on January 9, 2010.

— Steve Reich

Sextet
STEVE REICH

Performance Time
approximately 28 minutes

Premiere
December 19, 1984

Sextet was commissioned by Laura Dean Dancers and Musicians and by the French Government for the Nexus Percussion Ensemble. The first performance under the title Music for percussion and Keyboards was given at the Centre Georges Pompidou in Paris on December 19, 1984, by Nexus with guest artists playing keyboards. The last movement was then revised in January 1985 and the title shortened to Sextet. Sextet (1985) for 4 percussionists and 2 keyboard players is scored for 3 marimbas, 2 vibraphones, 2 bass drums, crotales, sticks, tam-tam, 2 pianos and 2 synthesizers. The duration is about 28 minutes.

The work is in five movements played without pause. The relationship of the five movements is that of an arch form A-B-C-B-A. The first and last movements are fast, the second and fourth moderate and the third, slow. Changes of tempo are made abruptly at the beginning of new movements by metric modulation to either get slower or faster. Movements are also organized harmonically with the chord cycle for the first and fifth, another for the second and fourth, and yet another for
the third. The harmonies used are largely dominant chords with added tones creating a somewhat darker, chromatic and more varied harmonic language were suggested by *The Desert Music* (1984).

Percussion instruments mostly produce sounds of relatively short duration. In this piece, I was interested in overcoming that limitation. The use of the bowed vibraphone, not merely as a passing effect, but as a basic instrumental voice in the second movement, was one means of getting long, continuous sounds not possible with piano. The mallet instruments (marimba, vibraphone, etc.) are basically instruments of high and middle register without a low range. To overcome this limit the bass drum was used doubling the piano or synthesizer played in their lower register, particularly in the second, third and fourth movements.

Compositional techniques used include some introduced in my music as early as *Drumming* in 1971. In particular the substitution of beats for rests to “build-up” a canon between two or more identical instruments playing the same repeating pattern is used extensively in the first and last movements. Sudden change of rhythmic position (or phase) of one voice in an overall repeating contrapuntal web first occurs in my *Six Pianos* of 1973 and occurs throughout this work. Double canons, where one canon moves slowly (the bowed vibraphones) and the second moves quickly (the pianos), first appear in my music in *Octet* of 1979. Techniques influenced by African music, where the basic ambiguity in meters of 12 beats is between 3 groups of 4 and 4 groups of 3, appear in the third and fifth movements. A rhythmically ambiguous pattern is played by vibraphones in the third movement, but at a much faster tempo. The result is to change the perception of what is in fact not changing. Another related, more recent techniques appearing near the end of the fourth movement is to gradually remove the melodic material in the synthesizers leaving the accompaniment of the two vibraphones to become the new melodic focus. Similarly, the accompaniment in the piano in the second movement becomes the melody for the synthesizer in the fourth movement. The ambiguity here is between which is melody and which is accompaniment. In music which uses a great deal of repetition I believe it is precisely these kinds of ambiguities that give vitality and life.

— Steve Reich
Eighth Blackbird’s relationship with the Ligeti piano etudes began with arrangements by Tim Munro and Lisa Kaplan, with recent additions contributed by Nick Photinos.

Ligeti’s chosen messenger for these compositions is the piano. But the music is unhinged, the instrument only a valve to release the pressure. The instinct that drives Eighth Blackbird to the stage is a search for the place where sense of self dissipates. When we feel like a single instrument, we’ve arrived at our spiritual center. This music translates beautifully to satisfy the craving.

The thing that makes the arrangements easier than the original solos is the same thing that makes them harder. Rather than a single virtuoso walking the tightrope of these scores, the burden of execution is shared by six musicians. But this means that six musicians have to coordinate the gymnastics cooperatively. The deft interplay requires both reckless abandon and brain-melting focus. And trust. Close your eyes and fall backward, believe that your colleagues will catch you.

The invitation to be involved in a festival celebrating the compositional hallucinations of György Ligeti was an invitation to a party. A rave celebrating the mad ravings of a raving lunatic. And why not bring some friends?

Amadinda is an obvious partner. Those Hungarians have been drinking Ligeti in the water since birth. And why stop there? Let’s go deeper and commission a new work by Ligeti’s son Lukas. Threads. Legacies.

Ligeti didn’t write compositions. Academic de rigueur meant nothing to him. He was unabashed emotion made manifest and visceral. With sound, he created worlds.

Matthew Duvall
Eighth Blackbird
Percussionist
UCHICAGO PRESENTS | PERFORMANCE HALL | LOGAN CENTER

FEBRUARY 16, 2018, 7:30 PM

THIRD COAST PERCUSSION

Sean Connors
Robert Dillon
Peter Martin
David Skidmore

RACHEL CALLOWAY, mezzo-soprano

6:30 PM pre-concert lecture with Jennifer Iverson

LIGETI  
_Poème symphonique_ (for 100 metronomes)

LIGETI  
_Continuum_

LIGETI  
_Síppal, dobball, nádihegedüvel_ (With Pipes, Drums, Fiddles)
   I. Fabula / Fable
   II. Táncdal / Dance Song
   III. Kinai templom / Chinese Temple
   IV. Kuli / Coolie
   V. Alma álma Dream (Twelfth symphony)
   VI. Keserédes / Bitter-sweet (67th Hungarian etude)
   VII. Szajkó / Parakeet

INTERMISSION

CERRONE  
_Goldbeater’s Skin_ (Chicago premiere)
   I. Apocatastasis
   II. Interlude 1: Wood
   III. In My Dream
   IV. Interlude 2: Metal
   V. My Companion and I
   VI. Interlude 3: Skin: Fatal Exception
   VII. Against the Madness of Crowds

_Goldbeater’s Skin_ was commissioned by Elizabeth and Justus Schlichting and the University of Notre Dame’s DeBartolo Performing Arts Center. Third Coast Percussion’s Cerrone/Ligeti Project is made possible by generous support from the Elizabeth F. Cheney Foundation.
THIRD COAST PERCUSSION

Third Coast Percussion is a Grammy-winning, artist-run quartet of classically-trained percussionists hailing from the great city of Chicago. For over ten years, the ensemble has forged a unique path in the musical landscape with virtuosic, energetic performances that celebrate the extraordinary depth and breadth of musical possibilities in the world of percussion. The ensemble has been praised for “commandingly elegant” (New York Times) performances, the “rare power” (Washington Post) of their recordings, and “an inspirational sense of fun and curiosity” (Minnesota Star-Tribune). The four members of Third Coast are also accomplished teachers, and since 2012, have served as ensemble-in-residence at the University of Notre Dame’s DeBartolo Performing Arts Center.

A direct connection with the audience is at the core of all of Third Coast Percussion’s work, whether the musicians are speaking from the stage about a new piece of music, inviting the audience to play along in a concert or educational performance, or inviting their fans around the world to create new music using one of their free mobile apps.

Third Coast Percussion maintains a busy touring schedule, with past performances in 32 of the 50 states plus Canada, Germany, Italy, the Netherlands, and Poland, and venues ranging from concert halls at the Metropolitan Museum of Art and De Doelen to clubs and alternative performance spaces such as New York’s Le Poisson Rouge and the National Gallery’s West Garden Court.

The quartet’s curiosity and eclectic taste have led to a series of unlikely collaborations that have produced exciting new art. The ensemble has worked with engineers at the University of Notre Dame, architects at the Frank Lloyd Wright Foundation, dancers at Hubbard Street Dance Chicago, and musicians from traditions ranging from the mbira music of Zimbabwe’s Shona people, to indie rockers, to some of the world’s leading concert musicians.

A commission for a new work from composer Augusta Read Thomas in 2012 led to the realization that commissioning new musical works can be — and should be — as collaborative as any other artistic partnership. Through extensive workshopping and close contact with composers, Third Coast Percussion has commissioned and premiered new works from Donnacha Dennehy, Glenn Kotche, Lei Liang, Gavin Bryars, Christopher Cerrone, Timo Andres, Marcos Balter, Ted Hearne, and today’s leading up-and-coming composers through their Emerging Composers Partnership Program. These works have become part of the ensemble’s core repertoire and seen hundreds of performances across North America and throughout Europe.

Third Coast Percussion’s recordings include three full-length albums, three EPs, and a number of appearances on other releases. The quartet has put its stamp on iconic percussion works by John Cage and Steve Reich, and Third Coast has also created first recordings of commissioned works by Augusta Read Thomas, David T. Little, and Ted Hearne, in addition to recordings of the ensemble’s own compositions. In 2017 the ensemble won the Grammy Award for Best Chamber Music/Small Ensemble performance for their recording of Steve Reich’s works for percussion.

Third Coast Percussion has always maintained strong ties to the vibrant artistic community in their hometown of Chicago. They have collaborated with Chicago institutions such as Hubbard Street Dance Chicago and the Adler Planetarium, performed at the grand opening of Maggie Daley Children’s Park, conducted residencies at the University of Chicago, Northwestern University, and the Civic Orchestra of Chicago, created multi-year collaborative projects with Chicago-based composers Augusta Read Thomas, Glenn Kotche, and chamber ensemble Eighth Blackbird, and taught tens of thousands of students through partnerships with Urban Gateways, the People’s Music School, the Chicago Park District, Rush Hour Concerts, and others.

The four members of Third Coast Percussion met while studying percussion music at Northwestern University. Members of Third Coast also hold degrees from the Eastman School of Music, Rutgers University, the New England Conservatory, and the Yale School of Music. Stay up-to-date and go behind-the-scenes by following Third Coast on Twitter (@ThirdCoastPerc), Facebook (@Third Coast Percussion), and Instagram (@ThirdCoastPercussion).
RACHEL CALLOWAY, mezzo-soprano

As an internationally recognized leading interpreter of contemporary and modern music, mezzo-soprano Rachel Calloway brings versatility and compelling insight to stages worldwide. Her work has been praised by the New York Times for “penetrating clarity” and “considerable depth of expression” and by Opera News for her “adept musicianship and dramatic flair.”

This season’s highlights include a debut with Opera Philadelphia (2017-2018) in Lembit Beecher’s I Have No Stories to Tell You, Schoenberg’s String Quartet No. 2 with the Amernet Quartet at New Music New College, and her continued collaboration with Third Coast Percussion at the University of Chicago and the Miller Theater’s Portrait Series in New York. She sings the music of John Zorn at the Guggenheim Museum, JazzFest Sarajevo, and November Music in the Netherlands. Duo Cortona, Calloway’s duo alongside violinist Ari Streisfeld, appears in concerts and residencies at the College of Charleston, New Music New College (FL), Southern Exposure (SC), East Carolina University, the University of Madison, and the Gabriela Frank Creative Academy of Music. At the University of South Carolina, Ms. Calloway will sing the Brahms Alto Rhapsody and Ravel’s Chansons Madécasses.

Ms. Calloway holds degrees from The Juilliard School (BM) and Manhattan School of Music (MM). She joined the faculty of the Cortona Sessions for New Music (Italy) in 2014 and Summer Arts with Juilliard (Switzerland) in 2016. Ms. Calloway serves on the faculty of the University of South Carolina. She is a founding member of Shir Ami, an ensemble dedicated to the preservation and performance of lost and unknown Jewish art music. She can be heard on Albany Records, Tzadik Records, BCMF Records, and Toccata Classics.

www.rachelcalloway.com

“There’s an emotional experience in Ligeti’s music that feels both universal and modern, that no other composer seems to have captured in the same way.”

— Robert Dillon, Third Coast Percussion
**Program Notes**

*Poème symphonique* for 100 Metronomes  
GYÖRGY LIGETI  
b. May 23, 1923, Dicsőzentmáron, Hungary  
d. June 12, 2006, Vienna

György Ligeti began his career as a composer in Hungary in the years after World War II, when musical life in that country was rigidly controlled by a repressive communist bureaucracy intent on enforcing the doctrine of “Socialist Realism”: music (and all art) must be acceptable to the masses and must serve the ends of the state. Under these restrictions, Ligeti found himself limited to composing patriotic choruses and music for school musicians. Desperate for wider horizons, Ligeti found them when he escaped from Hungary in December 1956, just after the revolution there had been crushed.

Suddenly in Western Europe — Ligeti found the musical possibilities almost limitless, and he began to explore them. He studied with Karlheinz Stockhausen in Cologne and for a time became interested in electronic music and music constructed out of non-instrumental sounds. In 1961 Ligeti produced what might be called his first classic score, *Atmosphères*, an orchestral work that does without themes, rhythm, or harmony and instead offers slowly-shifting textures. 

Listeners may know that work best not from the concert hall but from the movie theater: Stanley Kubrick used it — without permission — in his movie *2001*.

Poème symphonique requires one hundred metronomes, each set at a different tempo. These metronomes are wound tight, and — at a signal from the “conductor” — they are all set in motion (these metronomes must be the old-fashioned wind-up type, not the more recent electric version). At first, the sound produced is simply an inchoate mass of ticking sounds, but as the springs in the metronomes wind down, it becomes possible for listeners to pick out the strands of individual rhythms until finally only one metronome is left in motion, and gradually it ticks its way into exhaustion and silence.

Poème symphonique reminds us of the artistic battles in the years after World War II, and more specifically it reminds us of Ligeti’s probing questions about what constitutes music in a world where complete artistic freedom seemed to open the door to anything.

— Eric Bromberger

*Continuum*  
GYÖRGY LIGETI

Performance Time  
approximately 4 minutes

Premiere  
1968

Continuum, which Ligeti completed in Vienna in January 1968, is conceived specifically for two-manual harpsichord, an instrument with a very distinctive sound but one that is unable to make dynamic gradations. Ligeti wrote music that plays to and incorporates these characteristics: Continuum is a Prestissimo throughout, and the music is essentially a study in extreme speed and the texture that arises from it. In a note in the score, Ligeti instructs the performer to play “extremely fast, so that the individual tones can hardly be perceived, but rather merge into a continuum. Play very evenly, without articulation of any sort. The correct tempo has been reached when the piece lasts less than 4 minutes . . . “

There are no true chords in Continuum — the music is entirely linear — but the effect of playing arpeggiated patterns very fast is that chords seem to emerge from the rush of the sound of the harpsichord. One might almost say from the “noise” of the harpsichord, for the quite audible sound of the instrument’s action is an essential part of what Ligeti has called the “ghostly rustle and buzz” of Continuum. Audiences might best follow this music by listening for this distinctive sonority and also for the changing patterns of sound across its brief span as the apparent chords gradually evolve. The blistering pace does not slacken at any point, and Continuum concludes on the piercing sound of repeated high F-flats, which Ligeti instructs the performer to “stop suddenly, as though torn off.”

— Eric Bromberger

It has been pointed out that Ligeti’s Poème symphonique is not a “poem,” nor is it “symphonic,” and that is part of his ironic take on the artistic battles of the day. This piece created something of a scandal in that day, for it called into question the whole meaning of music (one radio station in Europe refused to broadcast a performance of it, much to Ligeti’s delight). Today, half a century after its creation, the Poème
Síppal, dobbal, nádihegedüvel
(With Pipes, Drums, Fiddles)
GYÖRGY LIGETI

Performance Time
approximately 14 minutes

Premiere
November 10, 2000

Síppal, dobbal, nádihegedüvel (With Pipes, Drums, Fiddles) is one of Ligeti’s final works, completed in 2000. It is a cycle of seven songs for mezzo-soprano and percussion quartet, dedicated to the Hungarian percussion ensemble Amadinda. The texts are taken from short poems in Hungarian by Sándor Weöres, and the title of this cycle comes from a Hungarian children’s rhyme, dating from the Turkish occupation of Hungary.

The seven songs deal with a variety of subjects; from notes by the composer:

*Fabula* (Fable) — A pack of wolves shudder with fear as two mountains approach each other, crushing them without pity in their wake.

*Táncdal* (Dance Song) — The text may sound meaningful, but actually the words are imaginary, having only rhythm and no meaning.

*Kínai templom* (Chinese Temple) — conveys the contentment of the Buddhist view of life by using only monosyllabic Hungarian words.

*Kuli* (Coolie) — a poetic portrayal of an Asian pariah’s monotonous hopelessness and pent-up aggressiveness.

*Alma álma* (Dream) — embedded into the sound of four harmonicas, the voice describes how the branches of an apple tree gently sway in the wind and an apple dreams of journeys in distant, enchanted lands.

*Keserédes* (Bitter-sweet) — Ligeti calls this a “fake” Hungarian folk song, combining artificial folk music with a pop-like melody and an artificially sweetened accompaniment.

*Szajkó* (Parakeet) — the poem is in effect a nonsensical play on words, but one which produces a rhythmic swing. The percussion instrumentation is also bordering on absurd, with one of the musicians playing a different instrument for every note.

— Robert Dillon
Sippal, dobbal, nadihegedűvel
Text by Sándor Weöres (1913-1989)

I. Fabula

Egy
hegy
megy.
Szembjon a masik hegy.
Orditanak ordasok:
Ossze ne morzsoljatok!
En is hegy,
te is negy,
nekkunk ugyan egyremegy.

II. Tancdal

III. Kinai Templom

IV. Kuli

With Pipes, Drums, Fiddles
Translation by Sharon Krebs

I. Fable

A
mountain
walks.
The others mountain comes toward it.
The wolves howl:
Do not crush us!
I, am mountain,
you, too, a mountain,
we are indifferent to that.

II. Dance Song
[This text cannot be translated]

III. Chinese Temple

Saint high
Four hence
field down bronze
deep
broad far
ring: Still
leaves: fair
Night, swings
full comes,
Good, like
green blue
News, cool
wings shade.
Rank, sound.

IV. Coolie

Coolie stick cut.
Coolie walk
walk
just rolling and rolling
Rickshaw
Car
Dragon-coach
Coolie pull rickshaw.
Coolie pull car.
Coolie pull dragon-coach.
just rolling and rolling
Coolie go on foot
Coolie beard white.
Coolie sleepy.
Coolie hungry.
Coolie old.
Coolie bean-sized poppy-seed-crumble-sized little child
Little coolie beat big bad people, and rolling and rolling
Rickshaw
Car
Dragon-coach
Who pull rickshaw?
Who pull car?
Who pull dragon-coach?
If coolie die?
Kuli meghal.
Kuli neeem tud meghal!
Kuli orok
csak guri-guri

V. Alma Alma (Tizenkettedik Szimfonia)
alma agon
alma ring az agon
alma ring a
lombos agon
ring a ring a
barna agon
ringva
ringa-ringatozva
inga
hinta
palinta
alma alma
elme alma alma
almodj alszol?
mozdulatlan lengedezve
hűs szelben arnyban
alom agon
agak alma
ringva
ringa-ringatozva
ingadozva
imbolyogva
it egyhelyben elhajozik
indiaba afrikaba holdvilagba
almodj
alma alszol?

VI. Keseredes (67. Magyar Etude)
Szantottam, szantottam het tuzes sarkannyal,
hej, vegig bevettem csupa gyongviraggal.
Szantottam, szantottam szep gyemant ekevel,
hej, vegig bevetettem hullo konnyeimmel.
Szaz nyilo rozsarol az erdon almodtam,
hej, tobbet nem aludtam, felig ebren voltam.
Hajnalban folkeltem, kakukszot szamoltam,
hej, visznek eskuvoere kedves galombomal.

VII. Szajko

VII. Szajko
[This text cannot be translated.]
Goldbeater’s Skin
CHRISTOPHER CERRONE
b. 1984, Huntington, New York

Performance Time
approximately 25 minutes

Premiere
February 4, 2017, University of Notre Dame

Winner of a 2015 Rome Prize and a finalist for the 2014 Pulitzer Prize, the Brooklyn-based composer Christopher Cerrone is internationally acclaimed for compositions characterized by a subtle handling of timbre and resonance, a deep literary fluency, and a flair for multimedia collaborations.

This season Cerrone has world premieres with the Los Angeles Chamber Orchestra (for Jeffrey Kahane’s final concert as LACO Music Director), the Calder Quartet at the Broad Stage; Third Coast Percussion and Rachel Calloway for the DeBartolo Performing Arts Center; and an electroacoustic work for Tim Munro at Miller Theatre.

He curates an evening for New York Festival of Song and enjoys featured performances by Tito Muñoz and the Phoenix Symphony, Eighth Blackbird, Jennifer Koh, and Vicky Chow. Cerrone’s works are also performed at Caramoor, the Festival Nuova Consonanza in Rome, the Balliet im Revier in Germany, and at the Kennedy Center, and featured on new releases from New Amsterdam Records, VIA Records, and an album from Christopher Rountree and wild Up.

A co-founder of Red Light New Music, and one-sixth of the Sleeping Giant composer collective, Christopher Cerrone holds degrees from the Yale School of Music and the Manhattan School of Music, and is published by Schott NY and Project Schott New York.

Goldbeater’s Skin
texts by G. C. Waldrep (b. 1968)

“I met the poet G. C. Waldrep at the MacDowell Colony in 2015 and was immediately drawn to him as both a poet and person — friendly, unique, and for a poet, deeply musical. In addition to his study of poetry, he was trained as a countertenor and professed his love for composers like Meredith Monk and David Lang. In turn, we bonded over our shared love for the books of Italo Calvino and the poetry of James Wright. So naturally I was curious about his work.

“I tore through his many published volumes, and was drawn in particular to his first collection of poems, Goldbeater’s Skin, written 20 years ago, when he was about my age. I found it to be particularly pregnant with musical possibilities (actual musical allusions abound). So I decided to craft a new work for voice and percussion quartet around these poems. They are often deeply imagistic; the source of each reference would be impossible to trace; yet each poem leads inexorably to a potent and dramatic conclusion. I constructed music that functioned similarly — music that is billowing yet always headed towards some kind of denouement. As I sifted through the whole collection, I chose poems whose references overlapped to create connective tissue; some references are more specific than others, but almost all of them are concerned with companionship — whether deep friendship, or love.

“The challenge of writing a work for voice and percussion quartet is obvious: four drummers are much louder than one voice, and I wanted the musicians in the quartet to have moments to shine as well. So in turn I constructed a series of interludes (two proper, and one faux interlude), each focused on a single kind of idiophone — wood; metal; then, appropriately enough, skin.”

— Christopher Cerrone

Goldbeater’s Skin was commissioned by Elizabeth and Justus Schlichting and the University of Notre Dame’s DeBartolo Performing Arts Center
I recall playing one of the percussion parts on Ligeti’s violin concerto when I was in graduate school. When I first listened to a recording, my 23-year-old ears were overwhelmed! Most of the piece that was just too dense or chaotic for me to make sense of. But the simple, gorgeous folk melody that opens the second movement hooked me. As I got to know the piece over the next few months of rehearsal, Ligeti’s musical vocabulary started opening up for me. Ultimately, that performance became one of the standout memories of my conservatory days and over the long-term, Ligeti has become one of my favorite composers, of any time period. It’s intricately crafted and complexly layered music, but the density and chaos that I initially found confusing now expresses to me incomprehensible elation or the terror of sensory overload. Those moments of simplicity are also still as powerful now as when I first heard this music 15 years ago. There’s an emotional experience in Ligeti’s music that feels both universal and modern, that no other composer seems to have captured in the same way.

Robert Dillon
Third Coast Percussion
Ensemble Member and Development Director
Ligeti and the Aesthetics of the Machine

JENNIFER IVERSON, Assistant Professor of Music and the Humanities, University of Chicago
September 2017

When the 33-year old György Ligeti wanted to leave Hungary in late 1956, to escape both the repressive Stalinist government and the violent uprising against it, he applied widely for visiting and guest professor posts throughout Europe. Ligeti landed, after a rather dramatic border crossing on foot, as a guest composer at the electronic music studio at the Westdeutscher Rundfunk (West German Radio, WDR) in Cologne. In the studio affectionately known as die Hexenküche (the Witch’s Kitchen), he was greeted by Gottfried Michael Koenig, a fellow composer and technician who would become Ligeti’s close friend, and Karlheinz Stockhausen, the charismatic, emerging leader of the European avant-garde. In all likelihood, Koenig then took Ligeti two floors below ground to the “emergency studio,” a second space outfitted with a speaker’s booth, a control room, and an editing room where the radio station hoped to be able to safely produce broadcasts in the case of nuclear Armageddon. But until the bomb hit, the WDR’s “emergency studio” produced the avant-garde electronic music of Koenig, Ligeti, and many others.

Ligeti considered his 1957 internship at the WDR studio to be the “best shock of his life,” and dove head-long into the challenge of making music with sine tone and white noise generators, filters, and reel-to-reel magnetic tape, producing three pieces: Glissandi (which he brushed aside as a “finger exercise” in getting to know the machines), Artikulation (which electronically produced a faux language by conjoining techniques from phonetics, information theory, and chance operations), and the unfinished Pièce électronique Nr. 3 (which, at 48 individual voices, overwhelmed the studio’s 4-track recorder). After this last “failure,” Ligeti left the studio and never returned to electronic composition, finding himself “a little dissatisfied with the acoustic results that one can produce in the electronic studio.” Though it is easy to draw the conclusion that the year-long electronic studio experience ultimately had little impact on Ligeti’s oeuvre, it is worthwhile to think more carefully about the way this encounter translated into Ligeti’s mature style.

Let’s begin with the unfinished Pièce électronique Nr. 3, which was originally titled Atmosphères. The electronic piece called for several individual sine tones to be layered on top of one another, in order to produce a complex timbre from the sum of the sine waves. Ligeti took the WDR studio’s signature technique of “additive synthesis” to the hilt, aiming for much more sophistication than the 6- to 8-tone mixtures that other composers were using. Yet, when it came to realizing Ligeti’s idea, there were enormous problems with synchronization and tape noise as mixtures were necessarily recorded and re-recorded. Having met the limit of the studio’s technology, Ligeti instead realized the timbral clouds orchestrally in Atmosphères (1961), treating each instrumentalist as if it were a sine tone contributing to a complex mixture. String players, one to a part, acoustically recreated the layered, static mixtures of additive synthesis by sounding each pitch in chromatically saturated clusters. The players maintained their individuality during “micro-canonic” sections, in which each player sounds a slightly delayed version of the same melody, causing the timbral clouds to morph and migrate in register.

The filters of the studio, too, seem to be composed out in Atmosphères near minute three, when the winds and high strings climb upward in a spiral, gathering dynamic strength. As the winds teeter at what seems to be the upper limit of audibility, the frequency suddenly drops four octaves, and we dramatically bottom out with the angry basses. Filters hone a large, complex sound into a bounded, simpler sound by attenuating certain frequencies. In dialogue with the technologies of the mid-century studio, the winds’ upward spiral sounds like the progressive narrowing of a tunable high-pass filter (which only allows high frequencies to pass), while the basses’ bottoming out sounds like an abrupt switch to a low-pass filter (which only allows low frequencies to pass). Likewise, the dynamic swells of the white- and black-note clusters in Atmosphères gesture toward the studio’s cross-fading techniques and analog volume knobs, which produced smooth, continuous dynamic curves.

By composing out the WDR electronic studio techniques orchestrally in Atmosphères, Ligeti capitalized on the potential for timbre to play a primary role in his music. Ligeti remains rightly famous for foregrounding timbre as the central compositional problem in the sound-mass works like Apparitions (1958–9), Lontano (1967), Cello Concerto (1966), and Requiem (1963–5), a signature sound then adopted by Stanley Kubrick in 2001: A Space Odyssey and Eyes Wide Shut. Though a youthful Ligeti seems to have always been fascinated with webs, and while his music resonates with the textural sonorism of Xenakis, Lutoslawski, and Penderecki, it was Ligeti’s crucial experiences in the WDR electronic studio that gave him new sonic and conceptual perspectives, as well as new practical techniques, for composing a music primarily based on timbre.

Ligeti did not return to electronic music after 1958, but he continued to work at the boundary between machinic and human capability throughout his career. One of Stockhausen’s fascinations in the late
1950s — developed in a famous *Die Reihe* article titled “…how time passes…” — concerned the moment at which discrete pulses blurred together to become a pitch. Ligeti used the analogy of film to describe the phenomenon: at sixteen frames per second, we can see that the sequence is a succession of individual still pictures. At eighteen or twenty frames per second, there is more continuity, but the film still flickers. At the standard projection speed of twenty-four frames per second, it is impossible to perceive that the film is made of still frames despite our knowledge, and all we see is a continuous moving image. This insight is directly related to the technologies of the analog electronic music studio. Composers used pulse generators and variable-speed tape recorders to change the momentum of sequences, finding the perceptual boundary through experimentation with technologies. In the electronic music studio, composers discovered that the boundary between rhythm, pitch, and timbre is arbitrary; or rather, that the boundary is perceptual, tied to the affordances and limitations of the human body.

In *Continuum* (1968) for harpsichord, and less famously in *Coulée* (1969) for organ, Ligeti pushes the human performer to the limit, asking her to play discrete notes fast enough to create the impression of a continuous timbre. This is exceedingly difficult to do, as it turns out; the human performer’s physical limit between discrete and continuous is similar to the human listener’s perceptual boundary. It is, of course, much easier for several instrumentalists playing together to cross the perceptual boundary, as in *Three Pieces for Two Pianos* (1976, mvt. II), where a timbral cloud emerges from the counterpoint of each pianist’s discrete rhythms. In fact, Ligeti reliably creates textural masses in the “meccanico” works by joining several players together in rapidly fluctuating patterns, for instance in the dueling, distorted quarter-tone string quartets of *Ramifications* (1968–9), and in the super-imposed pulses of *Ten Pieces for Woodwind Quintet* (1968, mvt. VI) and the Second String Quartet (1968, mvt. III).

These acoustic “meccanico” pieces connect with *Poème symphonique* (1962), the most iconic example of Ligeti’s machinic fascination, a piece for an “orchestra” of 100 wind-up metronomes set to various speeds. After setting the metronomes to ticking, human performers leave the stage, abandoning audience members in an ever-fluctuating sonic texture that is both steady and unpredictable. *Poème Symphonique* audibly joins the sound-mass and the meccanico considerations, foregrounding the dialectic between humans and machines. Several of Ligeti’s works task performers with near-futile mandates, while the audience secretly, voyeuristically revels in their striving toward an impossible goal, their straining to create the impression of machine-like continuity and precision. *Poème Symphonique* provocatively asks, what would it be like if we turned our music over to machines entirely?

It is clear that the technologically-inflected discourses of the electronic studio specifically, and the Cold War era generally, made a significant impression on Ligeti’s mature style. This is not to minimize the degree to which Ligeti was, since childhood, mesmerized by machines and their failures. Rhythmic pattern repetition is already a nascent fascination in the single-note etude that begins *Musica Ricercata* (1953–54), while Ligeti’s obsession with sonic clusters is audible in the early choral work *Éjszaka* and *Reggel* (1955). If the aesthetics of the machine are at the core of the 1960s works, they remain clearly audible in the late works as well. Nearly every one of the piano etudes pushes the pianist past her human limit, the unreasonable tempos prodding: where are you human, and where can you be more machine? Ironically, Book 2 culminates in the pair “Columna infinită” and “Coloana fără sfârșit,” both sounding representations of the Infinite Column in Romania. The latter etude is written for player piano with “ad lib. live pianist.” In other words: humans, good luck.

So where do Ligeti’s aesthetics of the machine leave us? Does Ligeti abandon us in a technological dystopia, futilely striving toward regularity and efficiency, clawing our way toward a competence that we will never possess? I prefer a reading that is much less deterministic. Ligeti’s music brings us into contact, again and again, with the technologically-infused reality of our twentieth and twenty-first century existence. But he deposits us on the machinic boundary with an impish good humor. The game is to explore the perceptual limitations of our bodies, to sense the new sounds of orchestrated electronic music, to laugh at the failures of our machines as well as the breakdowns of our bodies. Ligeti’s machines aren’t here to overtake and supplant us, but they are here as our co-conspirators: let’s get playing.
PIERRE-LAURENT AIMARD, piano

6:30 PM pre-concert lecture with Seth Brodsky

LIGETI  Études

INTERMISSION

BEETHOVEN  Sonata No. 29 in B-flat Major, Op. 106 “Hammerklavier”

PIERRE-LAURENT AIMARD

Widely acclaimed as a key figure in the music of our time and as a uniquely significant interpreter of piano repertoire from every age, Pierre-Laurent Aimard enjoys an internationally celebrated career. In recognition of a life devoted to the service of music he was awarded the prestigious 2017 International Ernest von Siemens Music Prize.

Aimard performs throughout the world each season with major orchestras under conductors including Esa-Pekka Salonen, Peter Eötvös, Sir Simon Rattle and Vladimir Jurowski. He has been invited to curate, direct and perform in a number of residencies, with projects at Carnegie Hall, New York’s Lincoln Center, Vienna’s Konzerthaus, Berlin’s Philharmonie, Frankfurt’s Alte Oper, the Lucerne Festival, Mozarteum Salzburg, Cité de la Musique in Paris, the Tanglewood Festival and London’s Southbank Centre. Aimard was the Artistic Director of the Aldeburgh Festival from 2009 to 2016; his final season was marked by a performance of Messiaen’s Catalogue d’oiseaux with the concerts programmed from dawn to midnight.

This season sees the start of his three-year tenure as Artist-in-Residence at Southbank Centre. During this first year he will perform Messiaen with the Aurora Orchestra, Mozart with the Australian Chamber Orchestra, Ravel with the Philharmonia Orchestra and is the curator of a whole weekend dedicated to the music of Ligeti with whom he has a long association. Other highlights include recitals in Tokyo, Beijing, Moscow, St Petersburg, Paris, Vienna, New York and at the new Pierre Boulez Saal in Berlin. Orchestral performances include Boston, Berlin and a European tour with the Gustav Mahler Youth Orchestra, as well as a special Stockhausen project in Hamburg.

Born in Lyon in 1957, Pierre-Laurent Aimard studied at the Conservatoire de Paris with Yvonne Loriod and in London with Maria Curcio. Early career landmarks included winning first prize in the 1973 Messiaen Competition at the age of 16 and being appointed, three years later, by Pierre Boulez to become the Ensemble Intercontemporain’s first solo pianist.

Aimard has had close collaborations with many leading composers including Kurtág, Stockhausen, Carter, Boulez and George Benjamin. Recent seasons have included the world premieres of Harrison Birtwistle’s piano concerto Responses: Sweet disorder and the carefully careless, as well as Carter’s last piece Epigrams for piano, cello and violin, which was
written for Pierre-Laurent. Through his professorship at the Hochschule Köln as well as numerous series of concert lectures and workshops worldwide, he sheds an inspiring and very personal light on music from all periods.

During the 2008/09 season Aimard was an Associate Professor at the College de France, Paris and he is a member of the Bayerische Akademie der Schönen Künste. He was the recipient of the Royal Philharmonic Society's Instrumentalist Award in spring 2005 and was named ‘Instrumentalist of the Year’ by Musical America in 2007. In 2015 he launched a major online resource centred on the performance and teaching of Ligeti’s piano music with filmed masterclasses and performances of the Études and other works by Ligeti in collaboration with Klavier-Festival Ruhr.

Pierre-Laurent has made many highly successful recordings. His first Deutsche Grammophon release, Bach’s Art of Fugue, received both the Diapason d’Or and Choc du Monde de la Musique awards, debuted at No.1 on Billboard’s classical chart and topped iTunes’ classical album download chart. In recent years Pierre-Laurent has been honoured with ECHO Klassik Awards, most recently in 2009 for his recording of solo piano pieces, ‘Hommage à Messiaen’, a Grammy award in 2005 for his recording of Ives’ Concord Sonata and songs, and he was also presented with Germany’s Schallplattenkritik Honorary Prize in 2009. Further releases for DG — ‘The Liszt Project’ in 2011 and Debussy Préludes in 2012 — were joined by a new recording of Bach’s Das wohltemperierte Klavier Book 1 in 2014. He has now signed an exclusive contract with Pentatone records, his first recording being the complete Catalogue d’oiseaux for release in spring 2018.

“...he was living the artistic experience, really, with a burning intensity.”
— Pierre-Laurent Aimard


PROGRAM NOTES

Etudes for Piano
GYÖRGY LIGETI
b. May 23, 1923, Dicsözentmáron, Hungary
d. June 12, 2006, Vienna

György Ligeti studied the piano as a young man but never became a virtuoso performer, or even a particularly accomplished pianist. But he always longed to be a good pianist, and he made a point of playing the piano every day: staying in physical contact with the keyboard brought a particular kind of reality and a special inspiration. In a liner note to a recording of his Études for Piano, Ligeti spoke of the physical impact of the piano on him as a composer:

I lay my ten fingers on the keyboard and imagine music. My fingers copy this mental image as I press the keys, but this copy is very inexact: a feedback emerges between ideas and tactile/motor execution. This feedback loop repeats itself many times, enriched by provisional sketches ... The result sounds completely different from my initial conceptions: the anatomical reality of my hands and the configuration of the piano keyboard have transformed my imaginary constructs...A well-formed piano work produces physical pleasure.

Shortly after his sixtieth birthday, Ligeti began composing a series of etudes for piano. He collected these as Book 1 (six etudes, published in 1985), Book 2 (eight etudes, 1994), and Book 3 (four etudes, 2001). The term etude of course means “study,” and over the last several century various composers — including Chopin, Debussy, and Scriabin — have written etudes that manage to pose technical challenges for the pianist and to offer appealing music in the process. Chopin, Debussy, and Scriabin were all great pianists, and they wrote with a profound knowledge of the possibilities (and limits) of the instrument. Ligeti was not, by his own admission, a great pianist, but he wrote for the instrument with extraordinary skill and insight. His etudes pose extremely complex problems for the performer, particularly in matters of rhythm: he will often write several layers of rhythm at once, and many of his etudes are written on multiple staves (one of the etudes has the right hand playing only the white keys, the left only the black). Irregular meters, rapid ostinatos, overlapping rhythms are all part of these challenges. Beyond this, Ligeti was (like Debussy) particularly tuned to the variety of sounds the piano can produce, and his scores are scrupulously notated to get the exact sonorities he wants. Yet these etudes do not exist simply as mental or digital challenges — this music varies between the luminously beautiful and the violent, between extreme complexity and extreme simplicity, between drama and subtle humor. All Ligeti’s etudes have evocative titles — such as Disorder, Fanfares, Rainbow, Warsaw Autumn, Devil’s Staircase, Metal — but (again like Debussy) Ligeti would often write the music first and then think of the title after the piece had been composed.

At this recital Mr. Aimard performs a selection of etudes drawn from Ligeti’s eighteen works in that form.

Piano Sonata in B-flat Major, Opus 106 “Hammerklavier”
LUDWIG VAN BEETHOVEN
b. December 16, 1770, Bonn
d. March 26, 1827, Vienna

Performance Time
approximately 50 minutes

Premiere
circa 1818

Beethoven spent the summer of 1817 in the small village of Mödling, about twelve miles south of Vienna. These were miserable times for the composer (he himself referred to this as a period of “oppressive circumstances”): he was in poor health, locked in a bitter legal struggle for custody of his nephew Karl, and sinking deeper into deafness. Worse, he found himself at a creative standstill. Since the dissolution of the Heroic Style five years earlier, he had fallen into a long silence as — from the depths of his illness and deafness — he searched for a new musical language. Yet Beethoven took pleasure in the village in the lovely valley of Brühl, where he would go for long walks. He was joined on one of these by the pianist Carl Czerny, who reported that Beethoven told him “I am writing a new sonata that will become my greatest.” But progress was slow. Beethoven began the sonata in the fall of 1817 and had only the first two movements complete by the following April. He returned to Mödling for the summer of 1818 and had the sonata done by the end of that summer. It had taken a year of work.

Many would agree with Beethoven that this sonata is his greatest, and — at 45 minutes — it is certainly his longest.
When it was published in September 1819, it acquired the nickname “Hammerklavier,” a nickname that originated — obliquely — with the composer himself. Beethoven in these years had become convinced that the piano was a German invention, and he did not want to use the Italian title pianoforte for the instrument (during this period he was also coming to prefer German performance markings to Italian). When this sonata and the Sonata in A-flat Major, Opus 101 were published, Beethoven specified that they were “für das Hammerklavier,” which was simply the German word for piano (a piano with the strings struck by hammers). The title Hammerklavier has stuck only to the second of those sonatas, but that nickname — with its latent subtextual implication of vast power — is inextricably linked to our sense of this music. We never think of it as the Sonata in B-flat Major. We think of it only with one powerful word: Hammerklavier.

Coming as it does between the collapse of the Heroic Style and the arrival of the Late Style, the Hammerklavier is inevitably a transitional work, though that hardly need imply an inferior one. It is traditional in the sense that it retains the four-movement structure of the sonata: a sonata-form first movement, a scherzo, a lyric slow movement, and a powerful fast finale, yet in every other sense this music looks ahead, and Maynard Solomon is quite right when he describes the Hammerklavier “the crystallization of the late style.” Those old forms may be present, but Beethoven is transforming them beyond recognition even as he holds onto them.

The Allegro opens with a powerful, almost defiant choral gesture, yet Beethoven quickly follows this with a flowing, lyric idea and then brings the music to a brief pause — in those opening eight bars, he has provided enough material to fuel virtually the entire movement. There is a second theme, a quiet chorale set high in the pianist’s right hand while the left accompanies this with swirling sextuplets; Beethoven marks this cantabile dolce ed espressivo, but it is really the sonata’s opening that will dominate this movement — the chorale theme does not re-appear until almost the end of the exposition, and Beethoven treats it thereafter more as refrain than as an active thematic participant. The drama comes from that sharply-contrasted opening idea, and Beethoven builds much of his development on a fugal treatment of the opening gesture before the movement drives to a powerful close on a coda derived from that opening.

After that mighty first movement, which lasts a full dozen minutes, the Scherzo whips pasts in barely two. It is in standard ternary form, but Beethoven experiments with the whole notion of theme here: the outer section is built virtually on one rhythmic pattern, the dotted figure heard at the very beginning. The brief central episode, in D-flat major and written in octaves, leads to a dazzling return to the opening: a Prestissimo run across the range of the keyboard and great flourish set up the beautifully-understated reappearance of the opening. The ending is just as brilliant: Beethoven writes a very brief Presto that begins in colossal power and — almost before we know it — has vanished like smoke.

The Adagio sostenuto is not just the longest movement in this sonata but one of the longest slow movements Beethoven ever wrote. He specifies that it should be Appassionata e con molto sentimento, and the simple, moving choral melody at the beginning gradually expands across the long span of this movement, taking us through a range of experience, intense and heartfelt. The final movement opens with a long introduction marked Largo; some of this is unbarred and gives the impression of existing outside time, yet in the middle of this slow introduction the music suddenly rushes ahead on a five-measure Allegro that sounds as if it had come directly from Bach’s Well-Tempered Clavier. The Largo resumes, gathers power on a series of trills, and suddenly the main section — Allegro risoluto — bursts to life. This massive finale is one long fugue in three voices, which Beethoven then develops with great power, originality, and complexity; perhaps he saw in the fugue, with its combination of intellectual and emotional power, an ideal conclusion to so powerful a sonata. This finale makes fiendish demands on the pianist (it is scarcely easier for the listener), and it has produced some stunned reactions: Barry Cooper notes that “There is in this finale . . . an element of excessiveness . . . An instinct to push every component part of the music . . . not just to its logical conclusion but beyond.” And in fact the sonata is so overwhelming — technically, musically, emotionally — that it has left all who write about it gasping for language that might measure its stride. Paul Bekker calls the slow movement “the apotheosis of pain, of the deep sorrow for which there is no remedy . . . the immeasurable stillness of utter woe.” The pianist and pedagogue Ernest Hutcheson virtually concedes defeat: “The immensity of this composition cannot fail to strike us with awe. We gaze at its vast dome like pygmies from below, never feeling on an intellectual or moral level with it.”

Perhaps it is best to leave the last word to Beethoven himself, who mailed this music off to his publisher with a wry observation: “Now there you have a sonata that will keep the pianists busy fifty years hence.”

— Program notes by Eric Bromberger
I listened to Ligeti’s music as a young boy. When I was in Lyon, we had an excellent opera house and orchestral, instrumental, and vocal concerts. But we also had an exceptional new music series — really avant-garde, with the best interpreters. So, I’d heard several compositions by Ligeti in this frame. Of course, in Ensemble InterContemporain, we played a lot of Ligeti, so this is how I met him. But my relationship with him has been mostly independent from Ensemble InterContemporain. He was looking for a pianist when he composed a lot for solo piano, or piano and orchestra, or chamber music. That’s how this very deep relationship of about 20 years started and developed.

[Working with Ligeti] was fascinating, because he was a great artist: profoundly independent; loving freedom; original, with an endless but very original culture; great, but [with a] light and fanciful intelligence; an incredible fantasy; and a strong sense of humor. All these years close to him have been breathtaking, because he was living the artistic experience, really, with a burning intensity.

Pierre-Laurent Aimard
Pianist and founding member of Ensemble InterContemporain

Edited from an interview with the artist, conducted by Hannah Edgar (UChicago ‘18)
Read the full-length interview at chicagopresents.uchicago/media/artists
GIFTS

UChicago Presents gratefully acknowledges the many friends who graciously support our programs. To contribute to the UCP Annual Fund, please call 773.702.8068 or visit https://alumniservices.uchicago.edu/Giving/ and select University of Chicago Presents.

Launched in the summer of 2010, The University of Chicago Presents Leadership Circle is a volunteer body that supports the mission of UCP and its efforts, both programmatic and financial. The Circle is comprised of civic, cultural, and academic leaders, all of whom are committed to supporting the presentation of professional performances at the University of Chicago. If you are interested in becoming involved or learning more about the Leadership Circle, please contact Amy Iwano at iwano@uchicago.edu or call 773.702.8068.

UChicago Presents appreciates the support of the Office of the Provost and the Department of Music for its operations and the Logan Center for the Arts for its partnership on Jazz at the Logan and family and school programming.

$10,000 and above
Reva and David Logan Foundation

$5,000 - $9,999
Aaron Copland Fund for Music + Ann and Gordon Getty Foundation Elizabeth F. Cheney Foundation Illinois Arts Council

$2,500 – $4,999
Hazel S. Fackler*
Mary L. and Richard Gray James and Joan Shapiro
pledged annually through 2020
Dr. Elizabeth E. Sengupta*

$1,000 – $2,499
Mr. and Mrs. Henry J. Frisch*
Dr. and Mrs. Robert Haselkorn
Ruth O’Brien and Stuart A. Rice*
Lynne F. and Ralph A. Schatz

$500 – $999
Mr. and Mrs. Spencer J. Bloch
Elisa Charfston
Adam M. Dubin
Sarah R. Wolff and Joel L. Handelman*
Deone Griffith Jackman
Raymond J. and Alma M. Kuby
Donna and Alan Leff
Mr. and Mrs. John Eric Schaal
Kathleen and Willem Weijer

$250 - $499
R. Stephen and Carla Berry
Mr. and Mrs. Theodore N. Asner
Phyllis B. Booth*
Bradley A. Brickner and Cindy Shelhart
Fredric L. and Eleanor B. Coe*
Dorothy and David Crabb
Octavia Noel Fallwell
Paula A. Golden
Teri J. Edelstein and Neil Harris
Mary J. and Jeffrey Harvey
Joseph Isenbergh
Mr. and Mrs. William J. Lawlor III
William Jason Michel and Mark Botelho
pledged annually through 2020
Bruce Oltman
Louise K. Smith
Mr. and Mrs. Hugo F. Sonnenschein
Patricia Swanson
Howard Stanley White
Thomas Adams and Molly Romer Witten*

$100 – $249
Anonymous
Bernice Liberman Auslander, PhD
Ellen Baird
William Bein
Mr. and Mrs. David M. Bevington
Mr. and Mrs. Thomas J. Boodeil, Jr.
Elizabeth Check*
Thomas S. and Clara Christensen
Marcia E. Cozzi
Robert and Susan T. Crawford
Sonia V. Csaszar
Thomas A. Granatir*
William Hamilton*
Mr. and Mrs. Howard Goldberg

Sally Ann Hastings
Diana Hunt and Neil J. King
Andrei Pop
Smilja Jakovic Rabinowitz
Barbara Jurgens
William R. Schick and Jacqueline P. Kirley*
Barbara S. Kirschner
Peter Michael Kohn and Judith A. Sandstrom
Melvin R. Loeb
Michael Licitra
Amy J. Mantrone
Evelyn L. and Gerald E. Marsh
Charles A. Moore
Shankar and Katherine G. Nair
James H. and Jean M. Nye
Peter J. Page
Shulamit Ran and
Abraham M. Lotan, MD
Sidney Robinson
Susan S. and Richard A. Roman
Mr. and Mrs. Earl F. Ronneberg, Jr.
Raymond P. and Antoinette Roos
Manfred D.E. Ruddat
Mary K. Rundell
Mr. and Mrs. Harold Sanders
Dorothy Adelle Scheff
Arthur B. Schneider and Helen Sellin
Matthew W. Stolper*
Edwin and Heather Taylor
Marlene Benjamin and Russell H. Tuttle
Florence G. Weisblatt
James Wicklund
We also thank the many individuals who make annual contributions under $50. Every gift we receive helps to bring the music to the stage.

This list reflects contributions received for the period between September 1, 2016 and August 31, 2017. We wish to acknowledge our donors accurately. If there is an error in your listing, please call us at 773.702.8068.

+ Donor to Contempo
* Denotes individuals who have sponsored a student. To learn more about the Sponsor-a-Student program, call the UCP main office.

$50 – $99
Mary Donohue and John W. Empfield
Howard M. Goldfinger
Joel H. Goldstein
Joseph Harmon
Patrice Michaels and James Ginsburg
Joan Pantsios
Alice W. and Julius Solomon
Judith E. Stein*
Howard Zar

Matching Gifts
IBM Corporation

In Kind
Piccolo Mondo, restaurant sponsor

Special thanks
The Saints

CONCERT POLICIES AND INFORMATION

Cancellation: All programs are subject to change or cancellation without notice. No refunds will be given unless a performance is cancelled in its entirety, with no replacement performance scheduled.

Noise: Please silence your cell phones and help us keep extraneous noise to a minimum.

Children: We welcome children eight years old and over to all UChicago Presents performances. Please contact our office at chicagopresents@uchicago.edu or 773.702.8068 in advance of the concert date with any questions.

Cameras and Recorders: Photography and the use of recording devices is strictly prohibited.

Food/Drink/Smoking: Food, beverages, and smoking are not permitted in the concert hall.

Coats: A coat rack is available in the back of Mandel Hall and a coat check in the lower level of the Logan Center. UChicago Presents is not responsible for lost or stolen items.

Restrooms: Bathrooms are available in Mandel Hall and the Logan Center. Please see the ushers, House Manager, or UChicago Presents staff for exact locations.

Lost and Found: Ushers check the hall following all concerts for any items left behind. If you think you have lost something, please call the Concert Office during business hours at 773.702.8068.

LOGAN CENTER INFORMATION

Persons with disabilities may request accommodations, including access to a wheel chair and listening devices, at Logan Center welcome desks or by notifying staff at the event or in advance.

Parking is free in the flat lot at the corner of Drexel Avenue and 60th Street on weekends and after 4 PM on weekdays. Street parking is always available, and a paid visitors garage is located on Drexel Avenue between 60th and 61st Streets.

Contact the Logan Center directly for more information, to purchase tickets, or to join the mailing list: logancenter@uchicago.edu or 773.702.ARTS.
Serving the University of Chicago and The Hyde Park Community Since 1985

Present your ticket stub from The University of Chicago Presents and receive 10% off your check while dining at the Piccolo Mondo.

University of Chicago
Department of Music

UChicago musicians give over 100 concerts a year that are free and open to the public.

Audiences wanted.

From orchestras and choirs, to world music, piano and jazz — see what's happening today!

music.uchicago.edu | 773.702.8069
@uchicagomusic
FRI / OCT 6 / 7:30 PM / IH
Barokksolistene

SAT / OCT 7 / 7:30 PM / LC
Anat Cohen Tentet

FRI / OCT 20 / 7:30 PM / MH
Arditti Quartet
6:30 PM lecture with Anthony Cheung

SAT / OCT 21 / 10:30 AM / PP
A Special Open Session and Discussion with the Arditti Quartet

FRI / OCT 27 / 7:30 PM / LC
Contempo: Talea Ensemble
6:30 PM discussion with artists and Seth Brodsky

FRI / NOV 3 / 7:30 PM / MH
Leila Josefowicz & John Novacek

FRI / NOV 10 / 7:30 PM / LC
Imani Winds / Ligeti chamber music
6:30 PM lecture with David Clay Mettens

FRI / NOV 17 / 7:30 PM / RMC
amarcord
6:30 PM lecture with Robert Kendrick

FRI / DEC 1 / 7:30 PM / LC
Brad Mehldau Trio

FRI / JAN 19 / 7:30 PM / LC
René Marie & Experiment in Truth

SUN / JAN 21 / 2:00 PM / RMC
The Boston Camerata

SUN / JAN 28 / 2:00 PM / MH
Alexander Melnikov

FRI / FEB 2 / 7:30 PM / LC
Eighth Blackbird & Amadinda
6:30 PM lecture with Sam Pluta

FRI / FEB 9 / 7:30 PM / LC
Contempo-Jazz Double Bill
6:30 PM discussion with composers and Berthold Hoeckner

FRI / FEB 16 / 7:30 PM / LC
Third Coast Percussion
6:30 PM lecture with Jennifer Iverson

SUN / FEB 18 / 2:00 PM / MH
Christoph Prégardien & Julius Drake

FRI / MAR 2 / 7:30 PM / MH
Quatuor Ébène
6:30 PM lecture with John Lawrence

MON / MAR 5 / 4:30 PM / PP
Pierre-Laurent Aimard
Lecture-Demonstration

TUE / MAR 6 / 7:30 PM / LC
Pierre-Laurent Aimard
6:30 PM lecture with Seth Brodsky

FRI / APR 6 / 7:30 PM / LC
Ulysses Owens Jr.’s Songs of Freedom
Julie and Parker Hall Annual Jazz Concert

SUN / APR 8 / 2:00 PM / LC
Philharmonia Baroque

FRI / APR 20 / 7:30 PM / MH
Montrose Trio
6:30 PM lecture with Bradley Spiers

SUN / APR 22 / 2:00 PM / LC
Contempo: International Contemporary Ensemble

FRI / APR 27 / 7:30 PM / LC
Contempo: Tomorrow’s Music Today I

FRI / MAY 4 / 7:30 PM / LC
Contempo: Tomorrow’s Music Today II

FRI / MAY 11 / 7:30 PM / LC
Imani Winds
6:30 PM discussion with artists and Michael Dawson

WED / MAY 16 / 7:00 PM / PP
Listening Session with Brian Blade

THU / MAY 17 / 7:30 PM / LC
Brian Blade & the Fellowship Band

LOCATIONS:
MH: Mandel Hall
LC: Reva and David Logan Center for the Arts, Performance Hall
PP: Reva and David Logan Center for the Arts, Performance Penthouse
RMC: Rockefeller Memorial Chapel
IH: International House
Vijay Iyer

The world's best, close to home.

For more information on all jazz events happening at the Logan Center this season, visit arts.uchicago.edu/loganjazz.

uchicagopresents.uchicago.edu